MARVEL

THE JOURNAL OF TIME AND SPACE

THE OFFICIAL

DOCTOR WHO

MAGAZINE

AUG
No 91
60p

THIS ISSUE IS DEDICATED TO MALCOLM HULKE

-CREATOR OF THE SEA DEVILS

WE REVIEW COLIN BAKER'S STORY THE TWIN DILEMMA

AND THE DRACONIANS SILURIANS & A LEGION OF MONSTERS

PLUS MONSTERS AND MERCHANDISE

COMPLETE COVERAGE OF BRITAIN'S NUMBER ONE SCIENCE FICTION TV SHOW

JANET FIELDING INTERVIEW

COLIN BAKER AS
THE DOCTOR

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JANET FIELDING INTERVIEW

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THE BRIAN OF MORBIUS?

Just thought I'd drop you a line about the picture on page 17 of issue 89, accompanying the article on Morbius. You quite rightly pointed out in the caption that Gilly Brown played Ohica in *The Brain of Morbius*, but the picture wasn't of the aforementioned lady, but of Cynthia Grenville as Maren. Spot the Deliberate Mistake Time, huh?

I was also interested to see you describe Morbius (on the credits page) as a *renegrade* Time Lord. Some obscure High Gallifreyan word no doubt!

While I'm quibbling, I might as well mention one last thing. In the Elisabeth Sladen feature, you describe Alpha Centauri (*Curse of/Monster of Peladon*) as hideous. Quite apart from the fact that he/she/it was one of the good guys, compared to some of the other creatures the Doctor has encountered (Davros, the Krynoid etc) poor old Alpha Centauri is positively cuddly!

Carol Wicks,
Chard,
Somerset.

Oops!

DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
23 Redan Place,
Queensway,
London W2 4SA.

THE CENSORITES

I am writing because frankly I'm "cheesed off" at the ABC (Australian Broadcasting Corporation) and their actions towards *The Caves of Androzani!* At the end of the 4th episode of *Planet Of Fire*, the ABC apologised that the rest of the season's stories will not be shown till late June. According to them, they had 'transport problems'. This was about two months ago and only now, I find out that it was really due to Australian censors banning the final few scenes of Davison's last on account that they were too violent!

After an article in the *Star Enquirer*, I realized what the ABC was trying to cover up. There is rumour that the censors are making cuts, which in my opinion is not needed!

Now the ABC are screening Baker's last season, and Davison's first. The censors could have at least told us without keeping it a secret. Now we'll have to wait until late June to see just what unnecessary processes have been going on while Australians have been impatiently watching repeats!

Stephen Pannells,
Applecross,
Western Australia.

NAME THAT TUNE

I really enjoyed reading the **Doctor Who Summer Special**, a highly informative publication with lots of pretty pictures. One thing bothers me though; in the article *Gallifreyan Grooves*, devoted to *Doctor Who* records, I think to have omitted a particular disc. I seem to remember a song recorded in the Sixties by a four-piece group actually called The Doctor Who. As I recall it was a pop tune entitled *My Regeneration*, and the lyrics went something like this:

People always trying to put me down,
Just because I get around,
Talkin' 'bout my regeneration,
Fightin' monsters big 'n' bold,
I almost died before I got old,
Talkin' 'bout my regeneration. . .

Can you identify this song, or tell me anything about The Doctor Who (I think they must have split up ages ago)?

Mr T. Dactyle,
Chester,
Cheshire.

We've never heard (of) this record, Mr Dactyle. Are you sure you've got your facts right? Can any of our readers shed any light on the aforementioned song?

COMPLAINTS DEPARTMENT

My ten year old son is a *Doctor Who* addict and in many ways quite an authority on the subject. His pocket money is frequently spent on *Doctor Who* publications but naturally his resources are limited and I was astounded at the price of 95 pence being asked for the **Summer Merchandise Special**. This publication, as its title implies, is nothing more than a catalogue of memorabilia on the subject and is therefore purely advertising material.

Nevertheless, as my son along with another of his friends is soon to give an illustrated talk to his school on *Doctor Who*, he felt that this would be a useful edition to add to his collection.

Now as our "hero" has greatest appeal to school

children too young to be earning "extra" pocket money it seems most unfair and even unnecessary to be charging such a high price for a comic.

Is it too much to assume that there will be sufficient revenue resulting from the sale of this **Summer "Special"** to enable Marvel Comics Limited to consider reducing the "normal" price of the more regular issues on a permanent basis?

I am sure I speak for many many thousands of parents who genuinely feel that they are being "conned".

Mr B. Tegg, Southcrest, Worcs.

Editor, Alan McKenzie, replies:- "While, naturally, I sympathise with younger readers of **Doctor Who Magazine** *who may find the higher cover price of our* **Summer** *and* **Winter Specials** *difficult to budget for, I should point out that the* **Merchandise Special** *is in no way "advertising" material. It was intended as a handy guide, for fans of the television show, to the vast amount of* **Who***-related material past and present.*

"As to the price of the **Summer Special**, *it is quite simply a matter of covering the cost of the high quality, colour printing involved in producing the magazine. The special includes twice as many colour pages as the regular* **Doctor Who Magazine**. *Since the price of printing black and white is negligible compared to the cost of printing colour, I feel that Marvel's Production Department did a heroic job in keeping the price of the* **Special** *as low as they did.*

"I'm sorry you feel that you are being conned. But I can assure you that Marvel Comics, ever price-conscious, only wants to bring the best possible material at the lowest possible cover-price to the readers who, after all, keep us all in employment."

RELATIVES IN SPACE

Hate to bring up the subject of the Doc's relatives again, but I was surprised that no one had commented on the "New Adventure" in the *Radio Times 20th Anniversary Special* in which we get a relatively detailed account of the events and reasons for the Doctor's rapid departure from home, and how he found Susan (Lady Larn) as a stowaway, fleeing from being made Lord President at the age of seven because of her being a direct descendant of good old Rassilon. Is this a genuine history I wonder, or is it just another typical BBC plot to stop curious fans from asking questions?

Right, now that that point is cleared up, I wonder if I could ask a favour. You see, I looked forward to seeing last season's two-part story (*The Awaken-*

ing). What with trailers on TV and previews in your excellent magazine, I was quite enthusiastic about it. However, as the week of its showing came, disaster struck!

Turning on the TV one day all that appeared was a great mass of snowy nothing, accompanied by a grating hiss. Oh no, I thought, classic example of main transmitter been smashed by Arctic snows and high velocity winds! Hasty 'phone calls to various friends confirmed the worst and so I resigned myself to a day, maybe two at the most, with no telly.

However, the day stretched to a week and resulted in *The Awakening* escaping our particular airwaves – hence my request. Could you possibly ask the Beeb (whom I'm sure sabotaged the Durris Transmitter just to annoy me!) if there are any immediate plans to re-show the story, either to our unfortunate area or as a nationwide repeat.

Arcalian Renegade,

Don't fret Arcalian, all is not lost! We have it on good authority that The Awakening, *as a complete 50-minute adventure, will have a repeat screening nationwide on Wednesday, 18th July, in the early evening. Preceding this on the 6th and 13th July* The King's Demons *will be reshown in two parts.*

WHO'S YOUR FAVOURITE?

I have been watching *Doctor Who* since it began back in 1963. I have seen many stories from each of the good Doctor's regenerations, but, for me, the Hartnell years bring back fondest memories.

From time to time you print letters where the writer states an actor as being their favourite Doctor (eg, Pertwee or Baker). This may be so, but I often wonder that when someone does state a preference for a favourite Doctor, have they been fortunate enough to have seen a *good* cross-section of stories from *all* of the Doctor's regenerations? In many cases, I think not.

Therefore anyone reading this letter, who at a future date may wish to write to **Doctor Who Magazine** stating a preference for a certain actor's interpretation of the Doctor, let us know from when they have been watching *Doctor Who*. It is grossly unfair to earlier regenerations, if a fan of a later Doctor has only watched the series from that particular regeneration and does not state it in their letter!

T.Elyod (a justified Hartnell fan!),
Runcorn,
Chesire.

DOCTOR WHO? by Tim Quinn & Dicky Howett

WHAT A LIFE.
THE LONG HOURS I CAN PUT UP WITH. I DON'T EVEN COMPLAIN ABOUT THE ROTTEN WAGES. BUT WHAT REALLY GETS UP MY VENT SHAFT....
....IS HAVING SOME GREAT PLASTIC AND METAL TWERP WIPING HIS BOOTS ALL OVER ME!
HANDY THINGS. THESE CYBERMATS.

RIGHT ON, TARGET!

MY THANKS as always to Christine Donougher of W.H. Allen for some interesting news about 1985 and a strictly *provisional* list of titles that are due for release next year, although *nothing* is certain yet (1985 is still a long way off!).

In no particular order: Eric Pringle has novelised *The Awakening* and Eric Saward has novelised *The Twin Dilemma* (no sign of *Resurrection* yet). Terrance Dicks (**Doctor Who Magazine** will print an interview with him later this year) will be writing *The Krotons*, *The Mind of Evil* and *The Time Monster* and John Lucarroti will be doing *The Massacre* to follow up *Marco Polo* and *The Aztecs*. Donald Cotton is now doing *The Myth Makers* (*The Gunfighters* will have to wait) and, great news here, Ian Marter will be handling that most requested of stories *The Invasion* – the classic Cyberman adventure that introduced UNIT and set the scene for the Earth-bound stories of the Pertwee era. Also out next year will be another non-fiction book as yet untitled but it will basically be a recipe book, with contributions from various people connected with the show. So if you want to find out what Colin Baker likes for dinner or what John Nathan-Turner eats at breakfast, here's your chance not only to find out what, but also how, they cook! The editor of the book is Gary Downie, was A.S.M. on *Underworld*, chronographer of *Black Orchid*. Oh and a reminder that later this month Ian Marter's latest adaptation of a Troughton story, *The Dominators* will be in the shops, along with the hardback version of *Inferno*, at £1.50 and £5.95 respectively. Printed here is the cover to Gerry Davis' *The Highlanders*. His long awaited *Celestial Toymaker* novel is now due sometime in 1985.

COMIC MART

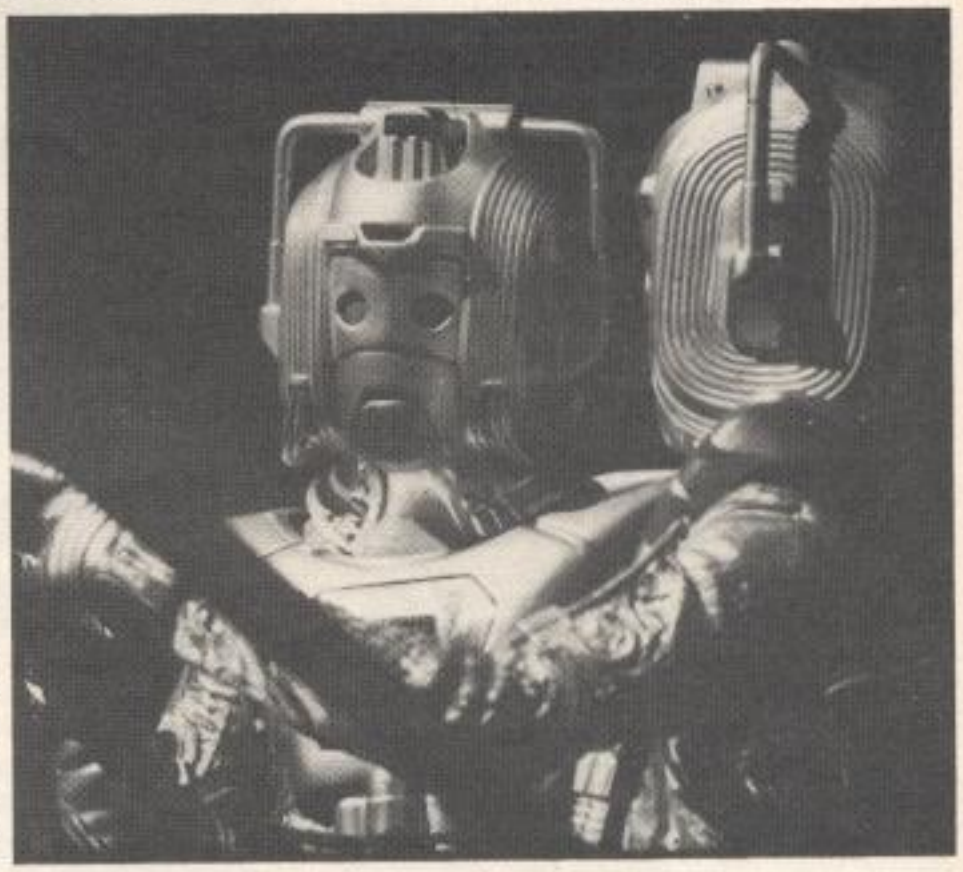
SO BUSY WAS I last month giving you George Cairns' quote, which came from episode four of *Revenge of the Cybermen* **that I omitted to mention that the quote in issue 89 was from episode four of** *The Claws of Axos*.

This month a slight change – bearing in mind that much of this issue is devoted to Malcolm Hulke it seems apposite to take a quote from one of his works – but rather than a television story, this is from a book: "Actually two-headed species in the cosmos are very rare. There are the Deagles, a sort of two-headed bird like creature on one of the planets in the Asphasian Belt but I've only read about those. I haven't been there yet. . ." A prize is on its way to Vicky Tedstone in Cheltenham for that one. Don't forget, any quotes or pieces of news – send them into the editorial address on page 3, preferably on a postcard, please.

COMING NEXT SEASON

NOT A GREAT DEAL is known still about the next season of *Doctor Who*, **but we now have a writer for the second story. The script has the working title of** *Vengeance on Varos* **and is written by** *Doctor Who* **newcomer** *Phillip Martin*. **This story will be directed by Ron Jones.**

A reminder that the first story is by Paul Moore, is called *Attack of the Cybermen* and is directed by Matthew Robinson who confirms that David Banks will once again play the Cyberleader – a role he has twice portrayed – in *Earthshock* and *The Five Doctors*. Filming for this story took place at the end of May somewhere in London and went into studio towards the end of June.



NEW MERCHANDISE

FROM NEW STORIES TO OLD, and BBC Video have confirmed that later this month they will be releasing a second *Doctor Who* **story on video, both VHS and Betamax. The title is still unconfirmed as we go to press but the indications are that it will again feature the Tom Baker incarnation and features a Time Lord enemy – keep watching the shelves!**

And keep watching the shelves in big toy shops for Stuart Evans' terrific Dalek Construction Kit. It comes in about eighty pieces waiting to be made up and you can create virtually any design of the Daleks seen on television from *The Daleks* through to the recent *Resurrection of the Daleks*. Fully completed, the model (it's *not* a toy, stresses Stuart, as the approximate £12 price tag proves) stands at around a foot high and comes complete in a colour box with a 500 word history of the Daleks inside. We hope to have more news on this shortly but again it is due out towards the end of this month – well worth a look at. Fine Art Castings in Hampshire are releasing a series of metal figures and Susan Moore, whom Christopher Crouch of BBC Merchandising mentioned in the **Doctor Who Summer Special**, is getting on well with her resin moulded figurines and we hope to have news on all these soon.

THE LIGHT AT THE EDGE OF THE WORLD...

VOYAGER

PART TWO

FOR A TIME-LORD, THERE CAN BE NO HARD-EDGED REALITIES. WHEN THE INFINITE BECOMES YOUR OWN BACKYARD, WHAT ELSE IS LEFT BUT TO FEEL YOUR WAY?
EVERY SO OFTEN...LIKE NOW... FACT, FANTASY AND ILLUSION TAKE ON A LIFE OF THEIR OWN...
DON'T JUST STAND THERE GAWPIN' LIKE A GREAT JESSIE!
HAND OVER THEM CHARTS!

AND REMEMBER, LAD... THIS IS NOTHING PERSONAL. I'M JUST TAKING MY RIGHTFUL DUES, Y'UNDERSTAND.
THESE CHARTS ARE MORE IMPORTANT TO ME THAN THEY COULD EVER BE TO YOU.

Script: Steve Parkhouse Art: John Ridgway Editor: Alan McKenzie

WHAT ABOUT *YOU*? I'LL GET YOU OUT OF THOSE ROPES...

JUST GET UP ON DECK! I'LL HANDLE THESE!

A LITTLE TECHNIQUE I LEARNED...

...FROM HARRY HOUDINI... IN EXCHANGE FOR A TRICK OR TWO OF MY *OWN* OF COURSE!

CAN YOU SEE HIM?

YEP! HE'S MAKING FOR SOME KIND OF *CONTRAPTION!*

GOOD HEAVENS...

IT'S A *DA VINCI ORIGINAL!*

COME ON... BACK TO THE TARDIS!

WAIT FOR ME, DOC!

THERE'S NO TIME! HURRY YOURSELF!

WHOOAA!

WATCH OUT, DOC! GANGWAY!

HEY!

FROBISHER!

WELL... YOU DID ASK TO GO FASTER!

OH, NO!

LOOK OUT!

HONESTLY, DOC... THIS IS NO TIME TO BE PLAYING **SNOWBALLS**, WE'VE GOT IMPORTANT THINGS TO DO!

MMMFFFF... GGGGHHH... GGUURRGGHH...

WELL, THANKS TO YOU I'VE GOT SNOW IN MY EARS AND DOWN MY NECK... AND WE'VE PROBABLY LOST TRACK OF OUR INTREPID BIRDMAN...

I'LL PUT OUT A LONG-RANGE SCAN... YOU DO SOMETHING USEFUL.

LIKE WHAT?

I DON'T KNOW... TURN INTO A CUP OF **HOT COCOA** OR SOMETHING... I'M **FREEZING**.

AW, DOC... YOU'LL HURT MY FEELINGS...

ANYHOW, I'M STAYING A PENGUIN FOR A WHILE. FOR... WELL, **PERSONAL** REASONS...

D'YOU KNOW... I ONCE SPENT **FOURTEEN YEARS** AS A TILL ON A CHECKOUT COUNTER IN A SUPERMARKET IN WALTHAMSTOW?

I DID IT FOR **LOVE**...

BUT **SHE** THOUGHT I WAS ONLY IN IT FOR THE MONEY...

SHUT UP! WE'RE ONTO HIM!

LET'S GO!

VOORP! VOORP!

SACRE BLEU! WOE AND THRICE WOE! WOULD YOU ADAM AND EVE IT?

Continued on page 31

ARCHIVES

DOCTOR WHO AND THE SILURIANS

EPISODE ONE

A British atomic research station has been built into part of a network of caves and is now being plagued by various troubles. The rate of mental breakdown amongst personnel is very high, and there have been unaccountable losses of power. One of the workers was killed on a potholing expedition; his companion is now in the sick bay in a state of shock, capable only of drawing pictures of strange creatures on the wall.

UNIT is called in, and the Doctor and Liz join the Brigadier at the station. They are not welcomed by Lawrence, the director, who resents his work being interrupted. The deputy director, Quinn, seems to know more about the affair than he should, and one of his assistants, Miss Dawson, says it is his duty to tell "them" to stop taking the power. The Doctor discovers that the centre's logs have been sabotaged. Major Baker, the security man, tells the Brigadier that he thinks there is organised sabotage from the inside.

The Doctor, after seeing the drawings of reptile-like men, and hearing that the dead technician had wounds like the slashes of claws, feels certain that the clue to the mystery lies in the caves. He makes his way there, and is attacked by a prehistoric monster.

EPISODE TWO

The dinosaur-like creature is called away by a fluting sound, and the Doctor returns to the research centre, to find that a full-scale search for him is about to be mounted.

Quinn is relieved to hear that the search is to be called off, but then the Brigadier decides to explore with armed men. Baker, seeing a man-like figure raise its hand in what appears to be a threatening gesture, fires, and is attacked by a monster. It is called off, and he is only slightly hurt. The Doctor takes samples of blood from the rocks and returns to the centre with the security man while the others continue to explore. The Silurian escapes to the surface, and takes refuge in a barn.

Liz and the Doctor analyse the blood and discover resemblances to the larger reptiles. ▶

Quinn pays a visit to the Silurian headquarters in the caves to warn them of the search. He demands the knowledge he has been promised, but is told that first he must rescue the wounded Silurian. To help him do this, he is given a summoning device.

At the farm the Silurian attacks the farmer and his wife when they enter the barn. When they hear this news, the Doctor and his two friends go at once to the scene. The farmer is dead – of heart failure caused by fright. Liz is left behind to do some tests while the others go to the hospital. From a drawing the farmer's wife identifies the attacker as a Silurian – and says that it is still hiding at the farm.

Back at the barn Liz turns her head to see the Silurian behind her.

EPISODE THREE

The Silurian stuns Liz and leaves. When her friends find her, she tells them that her attacker looked like a reptile but walked upright like a man.

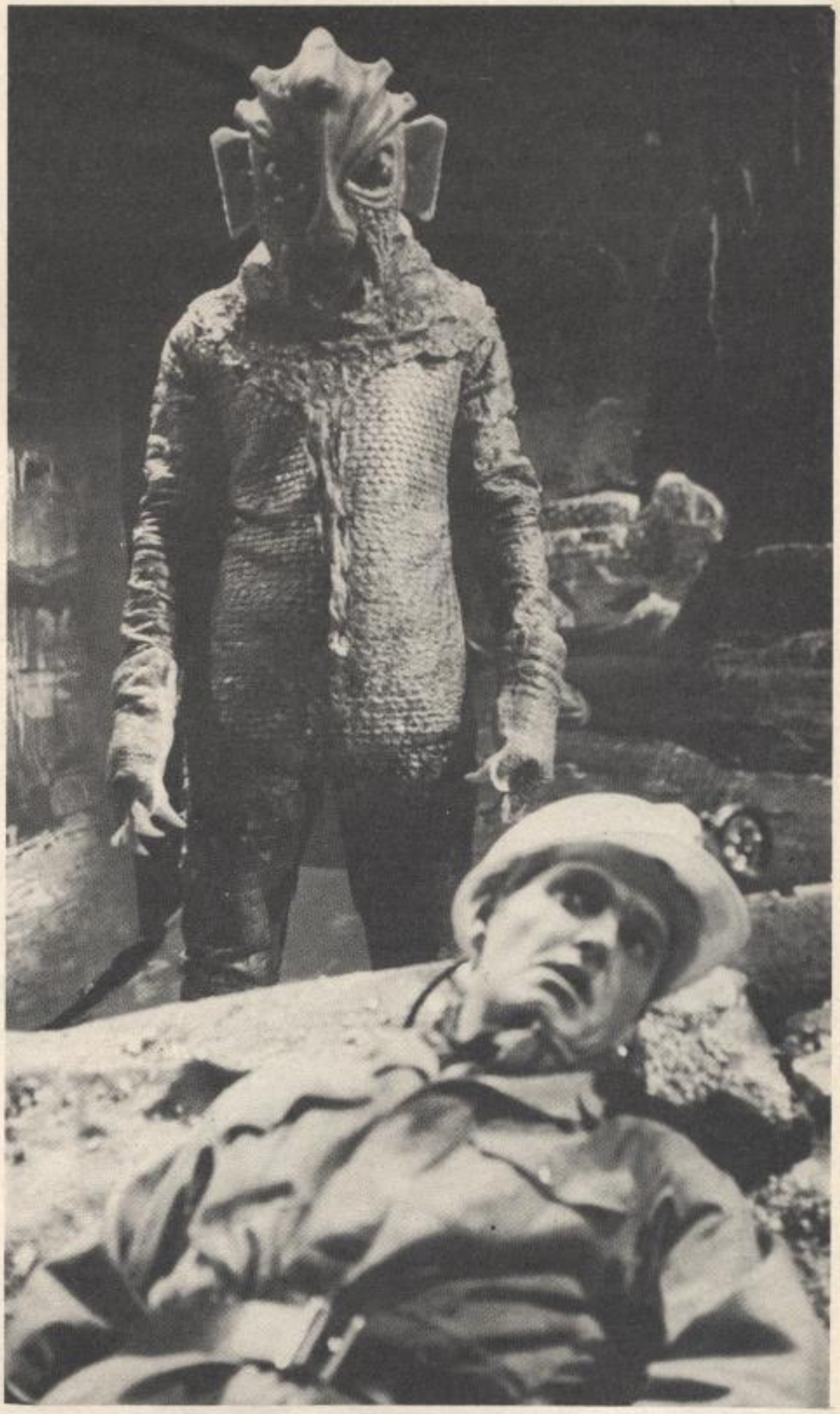
Quinn arrives at the farm to find out what is happening, and then leaves and makes an attempt to contact the Silurian. A soldier reports a strange noise – like the one in the caves – and the Brigadier and the Doctor investigate. But Quinn has already made contact; although the searchers find Silurian tracks, they end in car tyres.

The Doctor pays Quinn a visit and remarks on the heat of his cottage. The scientist claims that the thermostat has jammed, but refuses to let the Doctor look at it. Quinn is annoyed by a reference to the reptile house at the zoo, and does not rise to the Doctor's suggestion that if sensible people were willing to co-operate, the trouble could be averted.

Back at the centre, in Quinn's office, the Doctor breaks open a cabinet and discovers a globe of the world – as it was two hundred million years ago.

Miss Dawson comes in, and is on the verge of telling what she knows but is interrupted by the Brigadier. She goes to the cottage to persuade Quinn to confide in the Doctor. But he has the wounded Silurian in his power, and intends to force the creature to give him its scientific knowledge.

The Doctor returns to the cottage to find the scientist dead – with a map of the caves lying underneath him. As the Doctor examines it, the Silurian comes through the door.



Above: *The Young Silurian Scientist (Pat Gorman) forces one of the soldiers to kill himself by remote control in this scene from Episode Five.* Opposite: *The Doctor (Jon Pertwee) takes to the air in a UNIT helicopter.*

EPISODE FOUR

The Doctor makes a friendly approach to the Silurian, and it leaves peacefully.

Baker knocks out his guard and returns to the caves where he is captured by the Silurians.

The Doctor goes back to the centre, and he and Liz leave for the caves.

He has kept Quinn's Silurian homing device, and with its help they manage to enter the alien headquarters where they see Baker imprisoned in a cage, like an animal. They also see a hibernating Silurian being revived, and the area where the dinosaur-like monsters are kept; they leave without being detected.

The Permanent Under Secretary, Masters – the man responsible for the centre at the Ministry in London – arrives, and Lawrence complains to him about the way the Brigadier is behaving.

The Doctor has to tell the others about the Silurians, and Masters says that he cannot report back to Whitehall without tangible proof. The Brigadier decides that they must move into the caves the next morning. The Doctor feels that he must warn the Silurians, but at their headquarters he is put in a cage.

The Brigadier and his soldiers enter the caves, and find themselves trapped by descending walls of rock.

While the Old Silurian — the alien leader — is willing to listen to reason, his second-in-command, the Young Silurian, wants to destroy the hated ape men. And he transfixes the Doctor with the rays emitted by his third eye.

EPISODE FIVE

The Old Silurian puts a stop to this, and takes the Doctor away. The Young Silurian strongly disapproves of this conciliatory move.

The Doctor learns how the Silurians went into hibernation when they saw the moon approaching the earth. The mechanism of the hibernation units was faulty, and did not function until a new source of energy — the generator at the research centre — began to operate. The Doctor feels that Silurians and humans could reach a compromise, and manages to persuade the leader to begin to co-operate by releasing the Brigadier and his men. But the Young Silurian believes in destruction, and by remote control forces one of the soldiers to kill himself, and he releases the monsters. Then he orders Baker to be infected with a deadly virus and released.

The Old Silurian warns the Doctor about what has happened, gives him a canister containing the virus, and sends him back to the centre to seek an anti-dote.

Baker arrives back, followed closely by the Doctor whom he accuses of treachery. Then he collapses.

When he learns what has happened the Young Silurian kills the leader and takes over.

The Doctor is horrified when he learns that Baker has been taken to the local hospital. With the Brigadier and Liz he leaves to bring the security man back, but when they arrive at the hospital Baker is dead.

Masters decides that he must return to London. Both he and Lawrence are feeling off-colour.

EPISODE SIX

All those who have been exposed to infection are given an inoculation in the hope that it may be of some use. Masters has taken the virus to London, and soon there are other cases there.

The Young Silurian decides that he must find and destroy the Doctor — just in case he is capable of discovering a cure.

Masters dies, and soon there are more deaths among those with whom he has been in contact. Outbreaks of the disease are taking place all over London.

The Doctor, desperately working against time, at last finds an antidote.

The soldiers guarding the exits to the caves are attacked by monsters.

Using their third eyes to break through the solid rock walls, the Silurian and the Silurian scientist penetrate to the laboratory where the Doctor has just written down the correct formula.

EPISODE SEVEN

The Doctor, stunned by the effect of the third eyes, is dragged away. The formula is left on the ground, where it is found by ▶

Liz.

Back in the aliens' headquarters, the Doctor tells the Silurians that their plan has failed, but then he learns that this is only a preliminary move. They intend to make Earth uninhabitable for humans by using a deadly machine. This weapon will need power, and so the Doctor will be forced to re-activate the generator at the centre.

Thanks to Liz, the formula is being mass produced.

The Brigadier realises that while his men have been drawn into the caves their communications have been cut.

The Silurians break in with the Doctor, and, picking up Liz and the Brigadier on the way, reach the Cyclotron room. The weapon is connected to the generator. The purpose of the machine is to destroy the Van Allen belt which protects the earth from the sun's rays, so rendering the planet too hot for humanity.

The soldiers in the caves are running out of ammunition when the Silurians decide to recall the monsters.

The Doctor asks Liz to help him by feeding in uranium to the reactor. In an undertone he tells her to lower in the rods all at once. As she does this the control panel sparks and smokes. The Doctor tells the Silurians that there is going to be an explosion and a massive leakage of radiation. The whole area will be deadly for at least a quarter of a century.

The aliens decide to return to their base to wait in hibernation until the danger has passed. The humans are left behind to die.

At their base the Silurians are being re-hibernated for fifty years. Because the mechanism is faulty one has to remain conscious. The Young Silurian passes his command to the Scientist, and stays awake to die.

The Doctor and Liz manage to correct the generator.

The Doctor goes to the alien base, and the Young Silurian, realising that they have been tricked, tries to kill him before reviving the others. But he himself is killed by the Brigadier.

The Doctor decides that he will revive the aliens one at a time so that they can impart their knowledge and learn to co-operate peacefully. But the Brigadier has his instructions from the Government. He blows up the base, and so destroys the Silurians for ever. ■

THE MAKING OF THE SILURIANS

FEATURE BY RICHARD MARSON

DOCTOR WHO AND THE SILURIANS was a strange mixture of old and new, a story that was still connected in many ways to the 1960s era of the programme and one which was, at the same time, breaking new ground and opening up the way into the 1970s ahead.

Its chronological predecessor, *Spearhead From Space*, had been shot in the summer of 1969 entirely on film because of a BBC strike. The result was tremendous overspending and it is no accident that the following three stories – of which *The Silurians* was the first – were seven episodes long. This show consequently saw the debut of colour recording in the studio, but the programme was still being made on a weekly basis as it had been throughout the Hartnell and Troughton eras. This meant that sets required week in, week out, had to be put up and taken down over maybe the entire seven weeks. It also meant that there was less time for recording – though the show actually needed more time now that it was experimenting with new technological resources such as Colour Separation Overlay (CSO).

Two stories later these shortcomings were, to some extent, met by recording two episodes each fortnight out of order in blocks – as in film production – rather than continuing with weekly production. The latter innovation was based on the difficulties the new producer of the series, Barry Letts, had with *The Silurians* and *The Ambassadors of Death*.

Letts had been brought into the series to take over from the departing Derrick Sherwin, joining midway through production of *The Silurians* in October 1969. The foundation of Jon Pertwee's first season having been laid for him, the series was also more film-based and adult-orientated than ever before. Thus, Letts' experience in directing *Doctor Who* just over a year before (*The Enemy of the World*) was not as useful as it might have been.

Script editor Terrance Dicks commissioned a story from his friend and colleague Malcolm Hulke, giving him only one initial stipulation. He wanted a story set in caves. The reason for this was one of variety – Dicks realised the Earth/UNIT-based format could quickly stale without constant innovation and he wanted to use the locations available on Earth – and above all, England – to the best possible advantage. Hulke did not fail him, coming up with a wonderfully original plot twist in the process – the Silurians regarded man as the invader of their planet and now they wanted it back. He chose their name, rather than using the correct term of Eocenes, because he preferred its sound – however, not being deaf to criticism, when he came to pen *The Sea Devils* two years later he gave the Doctor a line of dialogue pointing out the error.

This story is the only one in the programme's history to feature the series' main title alongside its individual title. This was an experiment which nobody really liked and it was dropped almost immediately with little protest.

The director was, at the time, a BBC staff employee, Timothy Combe, who had worked, incidentally, as production assistant on the all-time classic tale, *The Evil of the Daleks*. His style was dynamic and geared to pace and suspense, and it is for this

reason that Combe elected not to show a full-sized Silurian creature until the end of episode three. Before this he merely suggested their presence or made the camera the Silurian field of vision. For another reason this story is highly significant in the series development because it saw the first use of the CSO process which has since become a reliable standby for almost every director and producer of the programme. It was used to show a dinosaur standing beside the Doctor in the caves and as Barry Letts explained in the **Doctor Who Winter Special** the process was not without teething problems:

"Visual effects saw in the script the requirement for a twenty-foot monster," said Letts, "which they made in the customary way, producing a man-sized dinosaur suit (which because of its weight restricted the actor's movements) and then animating it with CSO to make it seem large beside Jon Pertwee. It wasn't until a while afterwards that it dawned on everyone that there was no need to go to all the time and expense of building a full-sized suit. They could have achieved exactly the same effect using a puppet two feet tall operated by rods." Thus, a clear case of learning the hard (and expensive) way!

Some of the cast of the story are well known to *Doctor Who* fans. Peter Miles who played Dr Laurence has since been seen as Professor Whitaker in Hulke's later tale *Invasion of the Dinosaurs* (puppet dinosaurs this time!) and most famously, as the evil Nyder in *Genesis of the Daleks*. Norman Jones, who played Baker, had been seen before as Khrisong in *The Abominable Snowmen* and was to reappear as Hieronymus in *The Masque of Mandragora*, and Geoffrey Palmer, after playing Masters in this show, cropped up again in Jon Pertwee's era, this time as the Administrator in *The Mutants*. Two other well known television faces, Fulton Mackay from *Porridge* and Paul Darrow from *Blake's 7* also appeared, thus giving the large cast of *The Silurians* some highly distinguished star names.

The voices for the Silurians were realised by actor Peter Halliday and resembled, if you can imagine it, a strangled Kroton! Not considered over-successful at the time, the voices were not utilised in the Silurians' return appearance in *Warriors of the Deep*.

Costume designer was Christine Rawlins who had already worked on the show to great effect, and did so in consultation with both make-up and visual effects to produce the Silurians. The suits, made of rubber, were, not surprisingly, very hot and constricting with mouth pieces designed to move as the actor within spoke his lines. The Silurians also had a third eye which could unlock doors and cages (in which event it glowed blue) and which could also kill or stun opponents (when it glowed red).

Set designer was the experienced Barry Newberry, who had worked on the very first episode *An Unearthly Child* and mroe recently on *The Awakening*. The incidental music composer was Carey Blyton, who created some beautifully haunting themes for *The Silurians*.

Because of an unfortunate production error Jon Pertwee was not featured in *Radio Times* for *Spearhead From Space* (although he did appear on the cover). As some sort of consolation, the first episode of *The Silurians* coincided with a background feature on both Jon Pertwee and Bessie. This was the first show in which the popular yellow roadster appeared and she had been specially customised for the series' requirements.

The Silurians was very much the testing ground for the new Doctor. Whereas *Spearhead from Space* had been an adventure of exceptional pace, with new Doctor, companion, setting, format and monster all introduced in one four-part story, *The Silurians* allowed time for a closer examination of the new face of *Doctor Who* and its length allowed an exceptional depth of characterisation and more scope for UNIT to work as a concept.

Doctor Who and the Silurians was a successful, popular seven-parter, which combined all its elements into a well-made, well-acted and well-received show, still just as compelling today as it was 14 years ago. The book of the serial – in spite of bearing a rather remote resemblance to the television production – is well worth reading. Retitled *Doctor Who and the Cave Monsters*, it was penned by the great Malcolm Hulke himself and was one of the earliest Target novelisations. It remains, alongside its television counterpart, "one of the best". ■

The Incredible MALCOLM HULKE

INTRODUCTION

"On the first of January 1958 I was with my friend Eric Paice. We regarded each other's receding hairlines and I said 'We're not getting anywhere in this world'."

And so, between them, they decided to change their lives and write a script together. Malcome 'Mac' Hulke had already written a thriller novel – which had earned him about £18 – and Paice had been responsible for a play that was being put on a great deal around the country by amateur theatres and no one else. Deciding that their skills lay in better directions they tried their hands at a play for television – and shortly afterwards *This Day In Fear*, about an ex-IRA gunman living in Hendon and being pursued by his "old friends", turned up on the door step of Rediffusion Television and The British Broadcasting Corporation.

Despite initial hopeful promises, Rediffusion dropped it, leaving the BBC to pick it up. Malcome Hulke had his first TV script accepted and was happy. With Eric Paice, Mac carried on writing, and between them they created for ABC TV (now Thames TV) a series called *Pathfinders In Space*, a children's science fiction serial, screened in the early '60s.

The man who originally commissioned the scripts was called Sydney Newman who later crossed to the BBC, along with a young woman called Verity Lambert, and created *Doctor Who*.

BEYOND THE SUN

As the new BBC Drama serial was taking shape, Mac, now working on his own, was asked to submit a script as the third story in the first series, provisionally entitled *The Hidden Planet*.

"It was about a planet which is the same size as Earth," said Mac, "but on the other side of the sun, and therefore we have never seen it. The Doctor goes to the planet and for obvious reasons the TARDIS crew think they are on Earth. But they find things are different: I think they landed in a field and Susan noticed a four leaf clover and then they see they are *all* four leaf clovers. And then other mysterious things happen like birds flying backwards or having double wings and things of that sort."

Although he was asked to write it as a four part story, and got paid for it, Mac's first *Doctor Who* never went into production – the Daleks arrived in the second story and the emphasis of the series veered away from concepts like Mac's. As an interesting sideline, the third story in fact was David Whitaker's *Edge of Destruction* which is often mistakingly called *Beyond The Sun* which Mac remembered as being the title of the first episode of *The Hidden Planet* – perhaps that is where the confusion arises from.

FACELESS WONDERS

It was back as a co-venture, that Mac's first script actually made the screen, but not until after a lot of changes had been made. *The Faceless Ones*, co-written with David Ellis, was a story about a race of creatures who, after a terrible holocaust on their home planet, have lost their individuality and decide to adopt human form.

Whilst the premise remained the same, their original story was set in a large department store with the aliens using window dummies as their temporary hosts until more suitable bodies came along.

The Big Store was written as a four part William Hartnell story, featuring the Doctor with his then new companions Ben and Polly. By the time it reached production, Patrick Troughton had become the Second Doctor, Jamie had been rather abruptly introduced and, according to Mac; "With warm BBC approval we wrote the whole show dutifully using all the standard characters of that period. The Producer then said Ben and Polly could only be in the first and last episodes. So we were paid more money and went back and rewrote the whole thing so that Ben and Polly got mesmerised about halfway through episode one and did not return until episode six – and that seemed to suit the producer."

The character of Samantha Briggs was created to help Jamie and the Doctor, her interest being that somewhere on one of the Chameleon Flights was her missing brother. Samantha Briggs was played by Pauline Collins who turned down the offer to make the character a regular and went on to be one of the original *Liver Birds* before making herself famous in *Upstairs Downstairs*. Mac remembered that Gerry Davis, then the script writer, had been very impressed: "Gerry

Jo Grant (Katy Manning) bends over the unconscious form of the Doctor (Jon Pertwee) in the popular Malcolm Hulke scripted story, The Sea Devils.

described her as very 'bijou'."

Above: *The "original" Sea Devils emerge from the murky depths.* Below: *The face of an Ogron, as seen in* Frontier in Space.

LANDLORDS AND TIMELORDS

At around that time, Mac met a young copywriter working in advertising. The young man had taken rooms in a flat of which Malcolm Hulke was the landlord. The two writers became firm friends and before too long they wrote a couple of scripts together, including *The Avengers*. The second writer was Terrance Dicks: "The great thing about Mac, you see, from a technical point of view, was that he was a touch typist. He was always terribly efficient and well organised, a kind of human machine, and when he decided to be a writer the first thing he did was to go to typists' school and learn shorthand and typing. So the way we would work was that Mac would sit at the typewriter and we'd discuss a line or whatever, agree on it and 'zap' , it would appear on the paper."

Before too long Terrance became a sort of junior script editor on the sixth season of *Doctor Who* – a season that had a rather troubled end. Firstly a six part story fell though, followed quickly by the final four parter of that season. Terrance was instantly asked to write a ten part story that wrote out the Second Doctor, Jamie *and* Zoe, and deciding that he couldn't cope all on his own, he brought Mac in to help out and between them they wrote about two episodes a day, with Mac sitting at the typewriter, Terrance pacing up and down, throwing ideas at each other and eventually commiting *The War Games* to paper.

"We got an important instruction," said Malcom Hulke, " to find a way of changing Patrick Troughton's appearance but to leave it open as Jon Pertwee hadn't been cast. We then came up with the idea of the Time Lords – a very complicated way of doing things, really, I suppose, but it gave us a good few scenes about the Doctor's trial and his sentence into exile – that was another thing. Stories on Earth got higher ratings so they wanted him exiled to Earth for some reason or other and left it to us to work it out. I think it was quite an interesting job. It was the sort of story you could stretch although I think the ratings fell off a bit towards the end."

The War Games was the first of Mac's really moral stories. He had a reputation for being a very moral and idealogical writer, just the sort of person that new producer Barry Letts wanted. In *The War Games* he and Terrance set out to show that war is anything but a game, controlled by unfeeling masters who will use other innocent parties to do the dirty work rather than get their own hands mucky. The Aliens, led by the evil Warl Lord, represented the powers-that-be, and the Doctor and the Time Lords represented the moral and goodness in people.

Continuing this moral streak – when he and Barry Letts produced their first show, Terrance Dicks decided to ask Mac to write for them again, this time a seven parter called *Doctor Who and The Silurians*. According to Malcolm Hulke, the reason behind *The Silurians* was because the new production team wanted "something set in caves", but Terrance Dicks thinks it went a bit further: "If you look at geological times there's a long period when the Earth is fairly habitable but man wasn't there – millions of years. And I was reminded of the fact that if you look at the history of Earth as part of a twenty-four hour clock, Man's been around for the last ten minutes. I wondered if there was a race *before* Man and so we were looking for a story about a civilisation that rose and fell before Man. So I had an idea – no more than that – and asked Mac what he thought might have happened. And he said, 'Well suppose they went into hibernation?' 'Why?' 'Well,' said Mac . . . and we kicked it around between us, discussing the reptile men, their hibernation, what wakes them up, etc, and the whole thing unfolds. Then Mac was commissioned to go away and write a storyline, then the scripts and so on."

Thus *Doctor Who and The Silurians* was born, telling of a race of reptile men who have slept for millions of years and are then reawakened and decide to claim back their planet. The story was the first of Mac's major scripts for the series and it contains many of his characteristic, well-thought-out characters, whose motives ans ideals are always clear – if a little grey. Mac once said that he never wrote villains and goodies, just a selection of grey people. He never had heroes, and even the Doctor and his companions could be a little callous at times.

In many ways Malcolm Hulke pokes fun at the typical heroes and also at the "patriots" who claim they do everything for the "good of their country". Whilst in *The Silurians* Major Baker's loyalty is mistaken but understandable, in *The* ▶

Sea Devils Trenchard's patriotism is his downfall – so dedicated to his country that he is easily taken in by the Master's tricks and later dies for it.

In the same story, Mac uses the character of Walker as a cipher for all those politicians who claim to be doing their duty but in fact are just out for their own personal glory – the sort of character used a great deal during the Letts/Dicks/Pertwee era, but never quite so perfectly as here. The next story Malcolm Hulke wrote was a direct attack on loyalty, almost racism, using Xenophobia as the subject.

CARRINGTON OVER

"When I became script editor proper," says Terrance Dicks, "I kind of inherited this nightmare called *Ambassadors of Death* which was a good idea from David Whitaker, who was an excellent writer, but he had been mucked about so much he sort of lost heart and lost direction. He'd gone through so many changes of script and changes of brief (it was originally a Troughton story) that he'd really lost his way. And it got to the stage where I decided I couldn't put him through any more re-writes because it just wasn't going to work and so I went to Barry and said that they must pay David off, in full, for his six episodes – although he'd probably written about thirty six by then – then we took the basic idea and turned it over to Mac. He came to it fresh and went on from there, and stretched it out by an episode for economy reasons."

Ambassadors of Death is a story about one man's moral dilemma and how it becomes such an obsession he is in danger of destroying everything he so desperately wants to save. Even at the end when, defeated and humiliated, General Carrington is led away and the Ambassadors released he turns to the Doctor and explains that he had to do what he did, he felt it was his moral duty, and the Doctor can only agree – he sees what Carrington was afraid of and why, but as always, the end rarely justifies the means. Carrington isn't a character fired by particular patriotism like Trenchard or Baker, but is actually motivated by fear – he is terrified that the Ambassadors have come to steal and kill. The fact that, unlike the other two, he doesn't die but is sadly and quietly led away indicates that Mac didn't see him as another ex-colonial soldier but as a straightforward enough man who has let his phobia of the unknown get to him.

Ambassadors, during its seven episodes actually presents the viewer with a dazzling aray of characters, from the scheming Reegan who intends stealing the killer aliens and perhaps raiding Fort Knox, right down to the loyal but foolish Taltalian, the scientist at the research centre taken in by Carrington who pulls a gun on the Doctor and

instantly becomes the centre of suspicion, which is why Reegan "removes" him. Exactly how much of *Ambassadors of Death* is David Whitaker and how much is Malcolm Hulke is impossible to tell but the influence of the latter is very obviously there.

UP AND UNDER

When Barry Letts and Terrance Dicks took over *Doctor Who* they inherited, from the Sherwin/Bryant team, the UNIT set-up, with the Doctor exiled on Earth. One of the main objectives was to slowly but surely get the Doctor back where he belonged – having adventures in space and time, as the *Radio Times* were once fond of saying. Realising that it would be fatal to immediately disband such a successful team, both from a viewer's point of view and from the actors' and technicians', Letts and Dicks chose to phase in the outer space stories, utilising the concept of the Time Lords sending the Doctor on missions that, according to Terrance Dicks, they wouldn't want to dirty their own hands with.

So again, Malcolm Hulke was brought in to do a story, set on an alien planet, but without an operable TARDIS. He chose to write a story about the Earth of the future, and Earth so overcrowded and over-developedthat its people would risk everything just for a few square feet of land. Thus, rather like the American frontiersmen, humankind set out to colonise not the prairies but planets – planets like Uxareius.

However, as with the Wild West explorers, there were those detemined to make their fortunes at whatever cost.

Colony In Space told of the struggle between the rather weary but dedicated colonists and the all-powerful mining corporation IMC, along with the Master (the first time Mac wrote for him) trying to steal the Doomsday Weapon from a race of primitives and hold the universe to ransom. Mac's vision here of the Earth as an overcrowded, pollution-ridden lump was one he later re-used in *Frontier In Space*, where the political messages came through thicker – the moral message here unfortunately got lost in a script which actor Tony Caunter (who played the sadistic Morgan) regards as cowboys and indians in outer space and not a lot else.

It was also Mac's least favourite of his scripts and he took the opportunity in his book version (see later in this issue) to expand on the society and culture of the era. Having got the Doctor off to an alien world, Mac's next script, a year later took him to the other extreme, back on Earth – or rather – *under* the Earth, with the marine cousins of the Silurians, *The Sea Devils*. And here was where the bonus came in for the production office: when asked if they could borrow a bit of land (and sea) to film in around Portsmouth, the Royal Navy offered to lend whatever was needed to help promote themselves – a sort of action-packed recruitment film. Thus apart from the monsters and the imprisoned Master, Mac also had to incorporate a diving bell, a submarine, hovercraft, experimental speedboats and a platoon of gun toting ratings.

The popularity of the Sea Devils and Silurians never waned and since their tv appearance in 1972 they have since returned both in comic strip form in **Doctor Who Monthly** and recently on television in Johnny Byrne's *Warriors of the Deep*.

MORE REPTILES

"The BBC said to me 'We've just had a whole load of models of space ships from a Lew Grade show on ITV. We can paint 'em up different colours – can you write a story which will use them?'." Terrance Dicks claims that whilst it wasn't quite as straightforward as that – they wanted to do a 'hardware' story, and asked Visual Effects if it was possible – who then picked up the models from ITC and so on – that was certainly the genesis of *Frontier In Space*, a story that mixed the ecological warning of *Colony In Space* with the very strong anti-war theme first suggested in *The War Games*.

Apart from the Ogrons – brought in as a subtle hint to viewers about the return of the Daleks – the story featured a race of aliens called Draconians which apart from being Jon Pertwee's favourite aliens, Mac professed a liking for them, writing in lines which he described as "very 28▶

Roger Delgado
as The Master
in FRONTIER IN SPACE

Janet Fielding

'A mouth on legs'

INTERVIEW

by Richard Marson

Way back in issue 64 of *Doctor Who Monthly*, as it then was, we presented an interview with the Doctor's latest companion Tegan Jovanka, alias, of course, the charming and talented Janet Fielding. We're delighted to renew acquaintance with one of the most popular of all companions, who appeared in all but two of Peter Davison's run of stories.

Cast as an Australian air hostess, Janet was actually born in Brisbane, in 1957, and her original ambition was to become a reporter for Australia's ABC news. But after her first real experience of acting at the University of Queensland, Janet's plans changed towards becoming a professional actress. 'I came over to England in 1977 and I haven't been back since – at least not with any intention of returning permanently to my roots. My family are all academically inclined. When I decided to act and to go to England my mother was absolutely horrified!'

Janet was already experienced in fringe theatre when she was offered the part of Tegan but television was a new foray for her. 'I think John (Nathan-Turner) had actually cast it when he saw me, so I was surprised, to say the least, that I landed the part. I'm grateful to him even now – especially as I wouldn't think of myself as obvious casting.'

I wondered if it was her qualities as an Australian as well as an actress that might have made up his mind for him. Janet agreed: 'I don't think it's a cliché to say that Australians are very brash, very forthright people – I think it tends to be true of me as well as Tegan, so I suppose that's one reason. My accent had rather worn off, though; I just suppose it's the qualities he felt I offered as an actress.'

Three years and seventy episodes later, could Janet see why Tegan had remained so consistently popular with viewers? 'I think it's because she was so bolshie! She was quite aggressive, although this was naturally toned down as we went along. It was possible for a lot of people to identify with her, because the Doctor is in some ways an irritating character. You can imagine being with the Doctor and getting fed up with his whimsicality but at the same time liking him enormously because of his charisma. She gave voice to that feeling for the viewer. Tegan was also practical when it came to getting down to things, even if she wasn't always right.'

Had Janet Fielding herself found Tegan's persona at all annoying? 'Mainly her lack of intelligence. After a while, too, it began to get very repetitious. I did have a lot of fun, though, especially with stories like *Kinda* and then *Snakedance*. Funny that they're my favourites!' she laughed. 'It was nice to get Tegan out of her character's rut and change things a bit. I could do some underplaying instead of the same old exaggerations – characters don't always do well in *Doctor Who* so I was lucky with those two. After *Snakedance* I never got such a good opportunity again, sadly.'

I disagreed slightly on this point, referring to some particularly subtle work that Janet had achieved in subsequent stories like *Terminus* (especially in episode one) and the superb *Enlightenment*. These had surely allowed just as excellent a characterisation of Tegan?

'I don't know. I did think *Enlightenment* was a good script but it wasn't radically new. *Terminus* was very hard work. I used to like all Eric Saward's scripts because he's such a good straight adventure writer – I really think he's brilliant.'

The stories that Janet didn't like were nothing to do with the actual lines she was given, more with the circumstances in which they were made. 'I didn't like my first ones, *Logopolis* or *Four to Doomsday*, largely because I was busy finding my feet. It's difficult to enjoy something which you're totally unaccustomed to. They were consequently very taxing in that respect.'

Character development, in fact, comes up against tradition, Janet argues, pointing back to the origins of the show's structure. 'The format goes back such a long way – over twenty years – and I do think that now more than ever before the time is coming for more of a character element. Television itself has changed – it can be more subtle, more effective than it used to be when companions were simply ciphers. I though Peri's first story had some lovely stuff for Nicola (Bryant), which was great – it's nice to see that happening so early on. I think for the avid

Left: *A portrait of Janet Fielding in her Tegan air hostess costume from* The Visitation. Below: *Peter Davison as the Doctor and Janet Fielding as Tegan in the first story of last season,* Warriors of the Deep. Above: *The TARDIS passengers pause for a group photo.* Right: *Tegan relaxes for a moment in* Terminus.

viewers of the programme the regulars are a terribly important element of the plot and they often suffer in comparison with the storyline. Mark (Strickson) felt this, it's why he left. He wasn't being given enough to do. Tegan tended to win over the other characters because she was easier to write for, even though Sarah (Sutton) had some lovely things to do as well. Matthew (Waterhouse) used to find the situation and the part he was playing not just difficult but frustrating too.'

If, then, Janet was arguing for more sophistication to be added to the show, didn't she recognise the risk of alienating the notoriously conservative audiences?

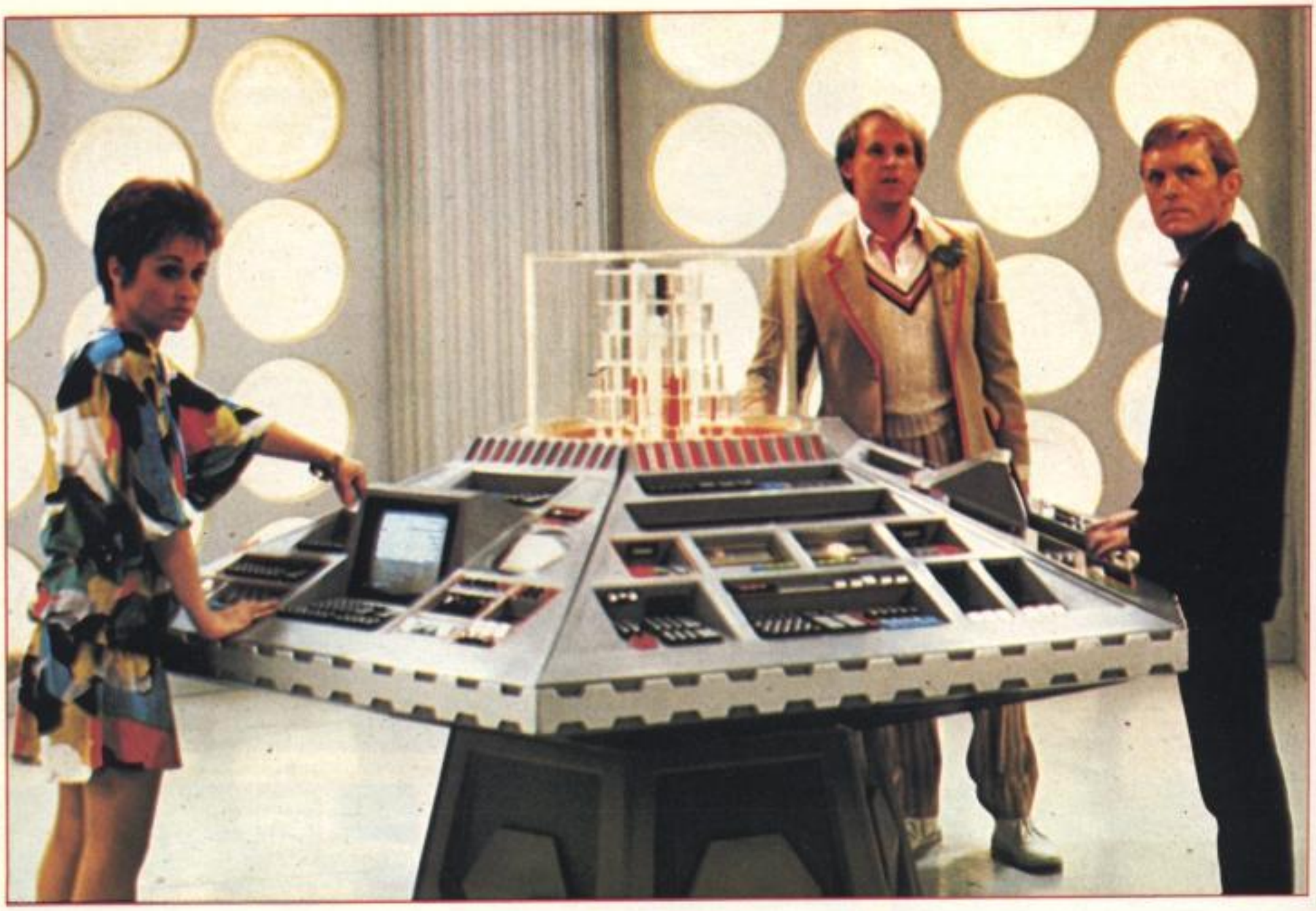
'It's funny, that, because when the season reviews for *Kinda* came out and we got the reaction of the fanzines it didn't do very well. I couldn't understand that – when we all picked up that script we said, "This is terribly imaginative, an amazing script with some super ideas." So maybe you're right.'

Looking at her career outside the programme, did Janet feel that playing Tegan for such a long time might prove damaging? 'God knows what its long-term effect will be. You do tend to get people thinking of you in terms of Australian parts – I'm always been seen to play Australians and while that's useful on certain scores I don't want to play them all the time. The play I'm currently in, *The Collector*, is a part I've always wanted to play – it's more or less a two-hander and it's a change in the right direction. If you think I wouldn't have had a challenge like this in *Doctor Who* then you're dead right. That's putting it mildly!'

Certainly since leaving the cast, Janet has had absolutely no problem finding work. On the contrary, she's had more problems trying to get time off. 'I haven't stopped working. I did an episode of *Minder*, then went to America for the fan convention which was, in a word, mindblowing. After that it was straight into pantomime (*Aladdin*) until January when I went up to Central Television in Nottingham to start work on a series for them called *Murphy's Mob* which I still haven't completed as it's strikebound. Now I'm heavily involved in *The Collector*. It's literally been one thing after another – very encouraging because it's usual to be unemployed for a long time after doing a series.'

Most fans had no doubt that Janet would have a successful career once she'd left *Doctor Who* – and there are a great many of her fans about, both British and American. 'It's the fantasy element that appeals, I think – the total escapism. The American VIP treatment is wonderful.' Janet broke off suddenly to say she'd an idea. 'Perhaps they can send some of the English fans over there for lessons! Fans here tend to think it's a privilege for you to go out of your way for them. Sometimes you get people being quite rude and proprietorial.'

Janet's fanmail must be phenomenal? 'Actually most of it's stopped coming to me directly now, because I simply couldn't deal with it. I found it took up too much time. Working six days a week, when I finally got Sundays off I wanted to be with my husband. I've also got two stepchildren – Antonia and Cassie – and they spend weekends with us. I ►



needed my free time for them, not for answering fanmail, appreciated though it is. The girls used to help me – they loved doing it. They'd address and open envelopes, I'd read them and sign the cards and then they'd post them. I went down to Cassie's school and found this huge reception of kids all eager to see Tegan. It was great. You tend to take *Doctor Who* home with you, however much you try to separate the two.'

While with the programme Janet worked with a whole host of guest stars. 'You can't call yourself an actor if you haven't done *Doctor Who*! Everybody who is anybody has – Michael Gough, Beryl Reid – they love doing it, and they were all absolutely marvellous. We've had some really big names.'

As well as the many visiting actors, Janet worked alongside two of the series' Doctors – not counting *The Five Doctors* when she established a rapport with the First Doctor. What had been the differences she observed between Tom Baker and Peter Davison?

'I was full of admiration for Tom with that last one. Right up until the end he was constantly inventive, he worked very hard and had a lot of enthusiasm. Obviously I didn't get to know him very well – he was thinking about leaving mainly and after all, seven years is a very, very long time. Peter's character was more vulnerable, more fallible, so that was one immediate difference, whereas Tom had been more flamboyant. Peter I loved, he was always a lot of fun, very considerate and very hard-working.'

Janet has been surprised at the reaction to Peter's decision to leave the series. 'He came in only ever intending to do three years – just like Patrick Troughton. I think that because Tom did it for so long people expected Peter

to stay as well. Having worked with the new Doctor, Colin (in *Arc of Infinity*), I can say he's really lovely too; a tremendous chap.'

As milestones go, the twentieth year has certainly been the most memorable and significant to date. Yet the twentieth season of the programme found itself threatened by the viewer's worst enemy – strikes. 'We had one when we should have been doing *Enlightenment* and so we lost the Dalek story in which I wasn't originally written out. I'd finished before the latest one and so it didn't

Above: *The crew of the TARDIS at the controls, featuring Tegan, the Doctor and Turlough.* Below: *The Terileptil's android from the adventure,* The Visitation.

affect me, but I know they only just finished this last series.

Even so, strikes didn't prevent *The Five Doctors* from going ahead, perhaps the highlight of the year's celebrations. 'You'll notice that I still had a good part – I liked that!' Janet laughed. 'It was particularly nice to work with a number of the other girls who all said the same things about the show: how they felt that they became just ciphers and how frustrating it was. They all felt not enough had been attempted with their characters. Of all of them Lis Sladen and I tend to be compared, and we got on very well together. She and I, timewise, are about the longest running – maybe that's why. People think we're alike, too. *The Five Doctors* was a ball, I adored it.'

One thing that Janet doesn't find enjoyable is watching her own performances from the other side of the camera. 'I thought I was awful – there were very few things that I was really pleased with. I tend to sit there blaming myself but I don't think that's anything new – almost every actor is like that!'

While making the programme Janet did try to keep doing other work as well, but it wasn't easy. 'It's so difficult to fit things in during the breaks so I didn't do a lot. You'd get offered things and inevitably they'd overlap. I did think of leaving earlier due to this but they persuaded me to stay on.'

Janet wore several costumes in the series, including a beautiful (genuine) 1920s outfit for *Black Orchid* ('I loved doing the Charleston

remembered though for her regular uniformed outfits, but testifies to having had little say in what she wore. 'First of all there was the uniform which I quite liked but then I got that white outfit for *Arc of Infinity*. Words cannot describe how I loathed that thing – it was just so horrible. I couldn't bear it. The new hairstyle *was* my idea, because I hadn't gone a bundle on the first one I'd been compelled to have. Later on I did get a say in having the leather skirt and that very bright multi-coloured minidress I wore from *The King's Demons*. They are my sort of taste and I thought they'd suit Tegan as well. The thing I hated most about all of them was that they were totally impracticable for location filming. That's why I've always preferred a studio to work in. Invariably on location it was freezing cold – I used to go literally blue. After three years I though, "I've had enough of this!" The one coat I had wasn't even lined! *The King's Demons* was filmed in pouring rain in the middle of December and the worst cold I've ever experienced was when we filmed on the roof of Heathrow car park for *Time Flight*. That was agony.'

I brought up once again the vexed topic of the dreaded rocks Janet had had to cope with during the filming of *Castrovalva*. 'I am terrified of heights so that one was agony. Those tears were real, let me assure you. Sheer, blind terror. They took us down there on ropes with this mountain climbing lady who got us down from grip to grip, hung me on this sort of root and told me to stay put. "You bet," I said, grimly hanging on. Then the smart alec cameraman below said, "Can you just lean back a little more?", so I replied, "I am." "Can you look a bit more upset?" to which I replied, "I *am* upset. Very upset!"'

There must have been lighter moments connected with making the show to balance the more hair-raising experiences? 'I always try to remember them because it's a popular question. Usually, in fact, it's breaking out laughing in a scene. In *Resurrection of the Daleks* the two chaps playing the army officers had to come towards Chloe and me, but they were so funny that every time we did it we ended up giggling. We couldn't get that scene done for ages.'

Scene-changing (of the artistic rather than the practical variety) was a prerogative used by Janet at times. 'I'd change things if it was out of character. In *The Five Doctors* there was a scene where I meet Carole Ann Ford and Richard Hurndall and as it was written I was to go off meekly with Carole Ann to make the tea. When I saw this I said that in no circumstances was this to happen – absolutely not! Not without a strong word of protest. Tegan would never just meekly comply with such orders.'

Surely that is implying Tegan is a feminist, whereas Janet has been quoted as saying that is something Tegan definitely isn't? 'Well, I'm a feminist to a reasonable extent and when I say I don't think Tegan is, it's because I don't think any right-minded feminist would choose to be an air stewardess – it's just not a feminist occupation. On the other hand, she is a very headstrong forthright girl who doesn't like to be pushed around. Our directors tended to back me up on this. Peter Moffatt and Fiona were excellent. Ron Jones I've already worked with since on *Murphy's Mob* and Matthew Robinson I only worked with once but I thought he was brilliant.'

How often did Janet Fielding experience the personal pitfalls of television? 'I remember on *The Five Doctors* being very scared about one of the Cybermen because his chest unit was burning for far too long. Explosions tend to be dicey.'

Special effects must have been difficult to work with, then? 'You gradually get used to in that one!') and a low-cut Edwardian ballgown for *Enlightenment*. She is best the dreaded time factor in studio. I used to have terrible trouble with my legs swelling up because I'd been standing around for hours. Those studio sessions are very hard on the regulars – you're in studio for twelve hours, for three days on the trot.'

Janet left the show in one of this season's best and most exciting stories, *Resurrection of the Daleks*, which of course preceded the lavish *Planet of Fire*. 'There's a bone of contention here. I said to John, "Three years in this damn series and I get written out in the one before they go to sunny Lanzarote. I don't think that's fair." So I made them bring me back a leather belt as consolation.'

Tegan made her last proper appearance in tears – and her farewell scene was made all the more moving, like that of Sarah Jane, but its suddenness. 'It was abrupt, wasn't it? It was so quick. I loved *Resurrection* though – it was great fun. It was a buzz to do because the chaps who play the Daleks are terrific jokers, misbehaving in studio and having a whale of a time. There was a special feeling in rehearsal simply because the Daleks, to everybody who grew up with the series, *are Doctor Who*. It was a good one to leave in. A character never goes on, as viewers will know, much beyond three years so really that was one reason behind it. Also Mark had decided not to extend his contract, then Peter too, so there were three people to leave before the end of the series and new characters to be established in their places. I couldn't – wouldn't – have chosen to do any more. That was it.'

Janet says she had a very happy time with *Doctor Who* and is grateful for the opening it gave her to new and different avenues in to which to channel her many talents. Her last words to the Doctor were 'You'll survive' – ironic, really, since it seems to apply rather more to the indomitable Tegan than it did to the dying form of the Fifth Doctor. ■

MONSTERS AND MERCHANDISE

Feature by Richard Marson

What, you may ask, has the peaceful scenery of Oxfordshire's countryside to do with *Doctor Who*? Well, the answer is quite a lot, for it is here that two companies, both heavily involved in the current success of the programme, are based, only a few miles apart. Thus we at Marvel were lucky to be afforded the opportunity to visit both firms.

The first company will probably be familiar to many fans because of its range of merchandise, covering T-shirts, sweatshirts, badges and masks, which has proved both artistically and commercialy successful. Image Merchandise is headed by printer Chris Eley and his charming wife Jackie, whose enthusiasm for their work is typical of so many of the professionals concerned with the show.

Chris explained the genesis of their involvement in *Doctor Who*. "We got into it in a roundabout sort of way, through *Hitch-Hiker's Guide to the Galaxy* – when that arrived on television I liked it so much I thought I'd also like to be involved in its merchandising. At this stage we were working from home, largely engaged in work for local businesses. What happened was that I went along to BBC Enterprises, in the form of Christopher Crouch (see interview in this year's *Summer Special*). Before this – because I really didn't know a thing about it – I went to a copyright lawyer who said, 'They'll eat you alive'. So this was the first thing I said as I went into Christopher's office: he roared with laughter and it's been an in-joke ever since."

The first T-shirt from Image was the well recognised two-colour red and yellow *Doctor Who* logo. "The first design we did for this T-shirt was a photostat that was terribly faint. I had to spend hours inking it all in. We printed quite a few thousand of them and certainly it's been the most popular of all our *Doctor Who* designs."

A slightly different version of the first T-shirt was also produced, using the phosphorescent process popular today along the King's Road in London. "At the time it was quite new, and we were really pleased with that. We were among the few people to use it, because for lettering the ink is very difficult to print, to get right and to get it to stay on after normal washing! We sold an awful lot of those which was very rewarding."

Around this time, Tom Baker's Doctor was giving way to the fifth incarnation of the Time Lord, played by the youthful Peter Davison. Hence the rapid appearance of a Peter Davison T-shirt, although, as many artists, fans and professionals, have testified, Davison's is an extremely difficult likeness to pin down. "We had four Peter Davisons turned down in all – that was a good thing in a way because the one that finally got approval was definitely the best. Rod Vass who actually did it poured hours into getting it exactly right – he had to make it as striking as possible, you know; he had to look important in the Universe."

The next idea Image hit upon was to capitalise on the hit scored by the recent reappearance of the Cybermen and market two new designs, Rod Vass's Cybermen T-shirt and a Cybermask based on Richard Gregory's original. Sadly this enterprise wasn't quite as popular as they had expected. "It was a nice idea to do Cybermasks. The first one was a sort of proper head based firmly on the original, which would have been made from a mould copied from Richard Gregory's original. But the cost of tooling up – that is, assembling the necessary equipment to manufacture the masks – made it uneconomic and we had to abandon the idea. Then came the silver cardboard cut-out masks which I really like. We had a thousand of them printed, die-cut – the lot – all fairly expensive. They were sent

Image Screen Craft. Left to right: Barry Smith (American agent), Phil Slater (printer), Chris and Jackie.

up to London so that Rod could put the sticky tape on the back but unfortunately he couldn't collect them from the Red Star parcels office at Paddington in time for the impending Longleat convention. So we only had about a hundred at that event and they went like hot cakes. The rest spent the weekend with British Rail and we haven't been able to sell them since!"

The Cybermen T-shirts too, after showing early promise, haven't realised their full commercial potential. "We thought the Cybermen would be good to do, but people tend to be fans of the series as a whole rather than of one particular aspect of it. Our *Postman Pat* T-shirts will appeal to just about any child and their mums will buy that, but you're getting into minorities with things like the Cybermen so you narrow the numbers."

Nevertheless Image have prepared a magnificent new Dalek T-shirt for release, for which they have justifiably high hopes. Using the old comic strip logo it features three of the evil creatures literally blasting out of a hail of red fire. As well as being extraordinarily eye-catching, it also expresses the essence of the show - the fear impact. Not surprisingly the firm hope it will not go the same way as the Cybermen T-shirts which sell steadily but unspectacularly. "We hope everybody will want the Dalek ones. We think it's a great design and everyone so far has liked them."

Surely people must now be asking for a Colin Baker T-shirt? How long will it be before the sixth Doctor is available from Image? "We're going to wait a while and see how he's accepted. Personally I like him but obviously I have to have a more commercial way of looking at it than the fans. What we are thinking of doing – very vaguely – is a design featuring Colin in front of the other five Doctors. We want it to be different – not just another Davison-style design."

I asked Image about their ambitions for the future. "We'd fall apart if we kept up the pace we were working at even a year ago. Situations still crop up where rapid overtime is required. As for the future, output is at a nice level. We do a lot of BBC merchandising, so we have very high ambitions in that field – *Postman Pat, Morph, Gran,* etc. We could get a lot more in here if we needed to. We're growing slowly, but we're growing!"

A short car journey away from Image Merchandising lies Richard Gregory's Imagineering Company, which deals with a very different kind of product from its sister firm. For it is here that many of the programme's most famous monsters, costumes and props are designed and made. This was not our first visit – the company were interviewed in issue 72 of **Doctor Who Magazine** when they were working on the early stories of the twentieth season. Since then they have taken on a lot more work.

The key man at Imagineering's converted mill base is the hardworking and dedicated Richard Gregory, who let us into a few of the trade secrets of the show. Richard, known as "Greg" to his friends, was frank and amusing about his ideas, recognising that time and money constraints sometimes made these less than they might have been. "I think *Doctor Who* needs that appreciation – certainly it needs constant creativity. I try to keep my mind wiped clean from what we've done before and come up with something different. What's important, above all else, is to get a practical, satisfactory idea working, in the studio, on time. You can't afford to go on thinking of contrast new ideas because they won't produce the goods – it's very much a compromise between what you want to achieve and the time you've been given to achieve it."

Usually Richard works in very close consultation with the costume department, visual effects and, to a lesser extent, the director of the story. "Our first contact was through Odile Dicks-Mireaux, one of the BBC's costume designers. It's a give-and-take situation really. The costume designer will receive the

Chris Eley (right) and Phil Slater of Image Screen Craft demonstrate the process of printing tee-shirts.

script first, read it and then say what characters have to be created. Then we will look at the script as well and the problems that arise we can then throw around between us. With *Resurrection of the Daleks* the basic idea for the Dalek troopers' costumes and their distinctive helmets (complete with Dalek-style eye-stalk) came from the designer and the director, for example.

"What happens after we've read the script is that we all meet to discuss ideas. They look to us for whatever innovations we can come up with. In *Earthshock* it was such a technical design that we had a very early meeting with Costume, and about six weeks – which in their terms is a very long time – to produce the suits, the masks, the troopers' uniforms and also those worn by the crew members of the freighter."

One script called for Richard to work entirely with the visual effects department in the creation of one of the most memorable of recent monsters.

The story was *The Awakening* and the monster, the evil Malus. "There was no involvement with Costume on that at all. We created both the large head and the smaller animated puppet. I did think the small version could have been used more – it moved quite well and there was a lot to get out of it. The idea was to base the Malus on the old concept of the devil and the thing itself was operated in the studio by Visual Effects."

Having created costumes and/or monsters for such diverse stories as *Four to Doomsday, Castrovalva, Time Flight* (the two-headed dragon was operated by Richard himself) and *The Visitation*, was Imagineering immediately in line to work on the twentieth season? "We started Peter Davison's second year by doing all the armour, helmets and some of the props for *Snakedance*. We weren't responsible for the snake, though! Next came *Arc of Infinity*, and then the Vanir armour for *Terminus* (designed by Image Merchandise artist Rod Vass). *Enlightenment* required us to produce a set of spacesuits and *The King's Demons* featured Kamelion, which was designed by one of our associates, Chris Padmore. So you could say we did quite a bit, yes!"

I asked Richard about the similarities between the two species of android he built for *Earthshock* and *The Caves of Androzani*. "The similarity wasn't deliberate. The android heads evolved into a shape we thought would be typical of an android. Both versions were based on a human face – even though they lacked any human features – so they obviously going to look similar, though actually the two were dimensionally completely different."

Earthshock – Imagineering's biggest job to date – is, not surprisingly, Richard's favourite. "It's due to the Cybermen – they've been the most demanding and the most rewarding. They were such a well-established character that we had to be very careful what we did with them. We had to create a 1980s character for a monster with its roots in the 1960s. Ninety per cent of it was memory – mental reaction to what I'd seen as a kid – while the rest of it was based on the 1970s suits of their last appearance, to the extent of actually using parts of those costumes. The moving mouthpiece idea came from John Nathan-Turner's desire to produce some sort of image-reminder that the Cybermen were once human."

Richard is delighted that the Cybermen are returning next season to confront and confuse new Doctor Colin Baker and his valiant assistant Peri. He wasn't revealing anything about the story but he did admit, "We'll have to come up wit hsome replacements for the ones destroyed in *The Five Doctors*. I'd like to see them develop more – part of the thing with the Cybermen has been that every time they've appeared, they've been slightly different. We've made the bodies much more technical-looking, now I'd like to see them become even more menacing."

What had been Richard's highest budget so far on the series? "Probably *The Visitation*. We spent a lot of time creating the Tereleptils. As far as budgeting is concerned, the more monsters you produce, the cheaper it works out. The current average is about four. One prop the BBC didn't use was some fibreglass belts we'd made for the troopers. They might have been dangerous with the stunts being performed so in the end they were shelved."

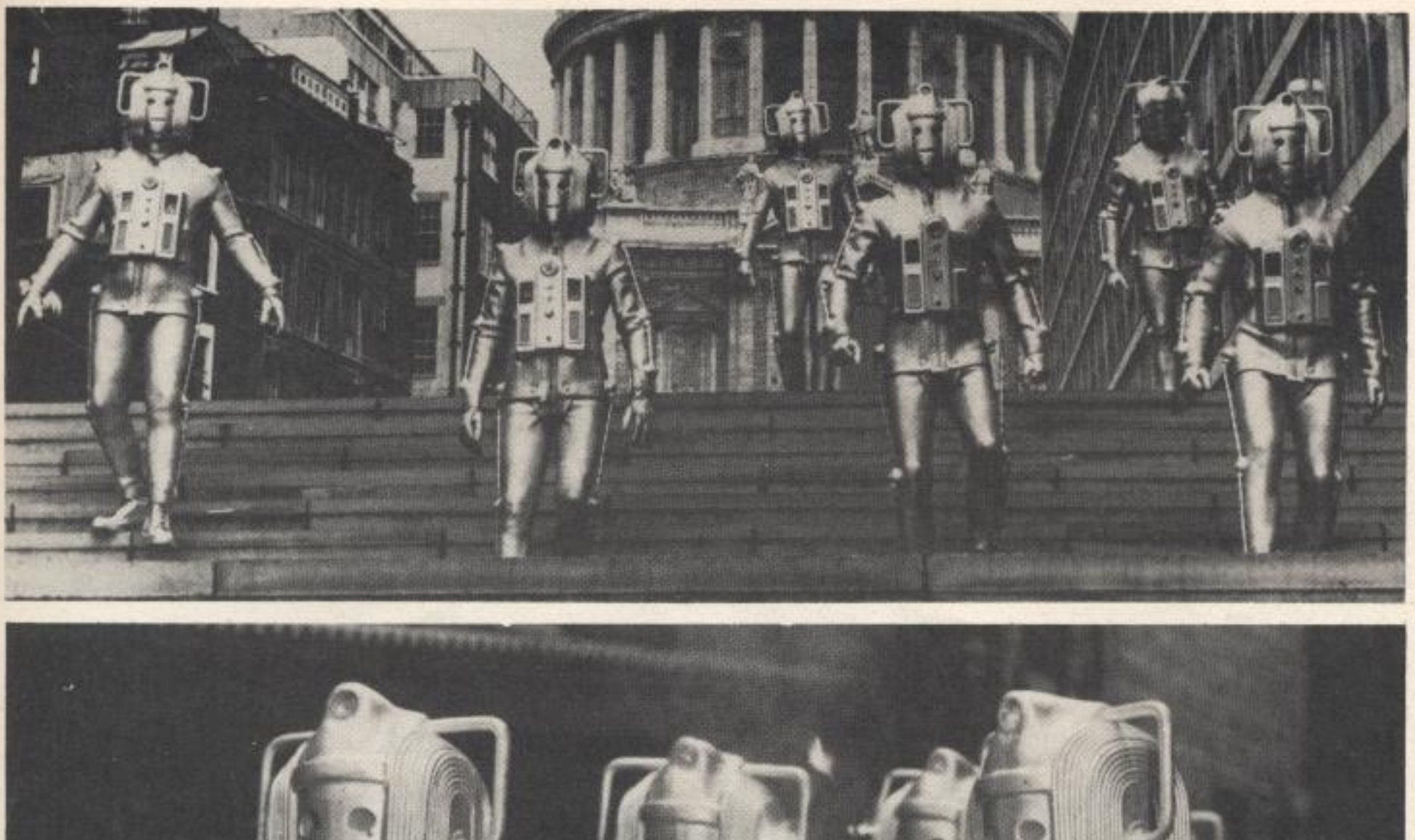
Safety is a prime concern of monster-makers. There is also the comfort of the actor to be considered when constructing costumes. Realism often requires them to suffer one way or another! "We get actors complaining – understandably – at every fitting that they're uncomfortable or that they can't see. The basic aim is to make them as habitable as possible – I would never make a costume for anyone that I wouldn't wear myself.

"Part of the difficulty comes when you're working with an actor rather than a mime artist. You have to be able to design a costume to become an extension of the actor inside, because they want to be able to use their talent. It helps to make a monster more realistic if the actor is happy with it – but this puts great demands on the budget. On a film you might have weeks to develop something around the actor – often the first time *Doctor Who* actors get into a monster costume is on the studio floor and by then it's too late for more than minor modifications.

"The most time-consuming costumes tend to be

The Horns of Nimon? No, Richard Gregory of Imagineering holds up a helmet from Black Adder.

Chris Eley of Image Screen Craft inspects the completed Peter Davison tee-shirt design.



those that involve a vast amount of latex work – which means moulding everything from scratch. The Gastropods are a case in point. The problem with them was to make believable creatures – a mix of human and slug – which were also flexible enough for the actors to bend in and move slightly. We made three Gastropods for *The Twin Dilemma* – their backs were made of glass fibre which was also used to support the structure, while latex was used to build upon and modify the basic plaster cast costumes."

The painstaking process of making monsters was highlighted even more by Imagineering's work on *Warriors of the Deep*. "We made Sea Devils and Silurians for that one. The Sea Devils were essentially the same as before – moulded from originals – but there was a modification of the fins at the back. Originally, too, they weren't going to be seen in their helments, but this was changed."

The Silurians, on the other hand, were completely redesigned with the BBC Visual Department sculpting the heads. "They were deliberately made pot-bellied on the instructions of John Nathan-Turner and the costume designer, because the originals looked very much like men in rubber suits. They like the idea of giving them chubbier, more reptilian bodies. We were given basic sketches to work from – which is normal practice – and then it was very much down to us to interpret them as we felt best."

The finished effect was extremely impressive. There has been some criticism, however, of the somewhat plasticky shine on the Silurian and Tereleptil costumes. Could this not be avoided? "There are sprays to matte surfaces down but with the Silurians we used gels to make the bodies look more reptilian. We do the dressings on the studio floor, though, and the lights make the suits look different; we do our best, but it's all down time again."

A man whose energy seems boundless, Richard Gregory is kept busy all the time. Recent work includes the films *Superman II* and the cult movie *Xtro*. He even designed the Lirpaloof – the four-foot high dog/ape creature seen on Esther Rantzen's *That's Life* April Fool spoof this year. Small wonder then that a company with so many fingers in so many different pies has been so successful. Whatever else happens in this uncertain world, one thing is sure – Imagineering will be at work again, producing a whole new range of costumes, props and monsters to furnish the universe in our next encounter with *Doctor Who*. ■

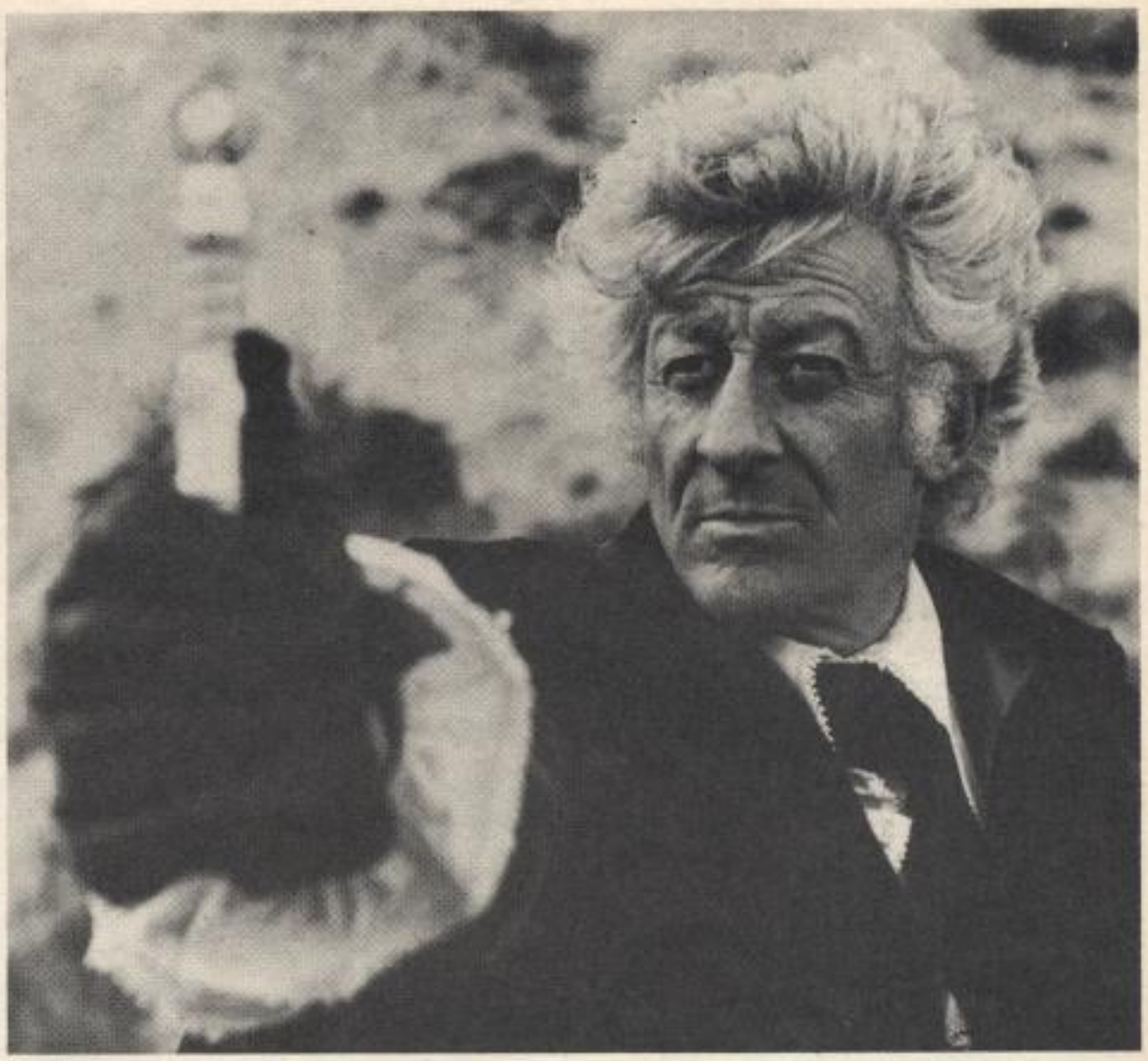
◀18 enigmatic" like 'You can never tell from human faces what they're thinking.' *Frontier In Space* of course ran straight into *Planet of the Daleks* – a run-in Mac was asked to make because the production office simply thought it would be a rather novel way of structuring stories in a season (*Frontier*, going by Jo's costume, follows directly on from *Carnival of Monsters* although there isn't any recap as there is at the start of *Planet of the Daleks*).

Frontier In Space was without doubt very clearly about the horrors of war – showing no real baddies or goodies but again, just these very subtle shades of grey – even the Ogrons are just obeying orders: Mac said: "They're nice to write for because they're so stupid – not much dialogue".

Again, Mac had to write what turned out to be the very last story to feature Roger Delgado's version of the Master: "There was a peculiar relationship between the Master and the Doctor; one felt that the Master wouldn't really have liked to eliminate the Doctor . . . you see the Doctor was the only person like him, at the time, in the whole universe, a renegade Time Lord and in a funny sort of way they were partners in crime."

Of all Mac's *Doctor Who* scripts *Frontier* is possibly the greatest, not only on the strength of the story but also because of the detail – his determination to create a future structure that whilst strong was also *so* well defined that you felt that you had lived there for years. The newly built South Bank complex, around the Festival Hall and the National Theatre provided some of the best locations that *Doctor Who* has ever made use of, with its flights of concrete stairs, the walkways over the roads, and the bland, functional look that Mac was so keen to create.

"It was obvious that with that amount of hardware there has to be conflict because without conflict you've got no drama and this leads your thinking, fairly naturally, to wondering what was *Frontier In Space* all about? A kind of *Star Wars* – you've got two sides and who are they? Why are they at war? And the idea came of two great empires with an imaginary frontier drawn across them, across which their spacships weren't supposed to travel, but of course they did and that's what gave us a story. And all these problems have to be solved by drawing on sheer creative imagination and you have to think 'What makes this story different?' because with science-fiction, as with crime, romance or any other genre of writing, there are only so many ideas and all the writer can do is keep reshuffling them like a pack of cards and keep dealing them out in a different way. And in the case of *Frontier* what made it different was that there was a third party which was manoeuvering the Ogrons to make the two sides antagonistic towards each other. That, incidentally, is a very political idea really. The two sides as far as I was concerned were the Soviet Union and America and somebody else trying to tickle 'em up and get them at war with each other when they were quite capable of living at peace."



Jon Pertwee as the doctor firmly grasps his Sonic Screwdriver in this scene from The Sea Devils.

"Looking at my last serial, *Invasion of the Dinosaurs*, that was very political. Oh, and I was told that the special effects department had found that if we liked they could show monsters wandering around contemporary London by various forms of trickery. So could I think up some reason why Dinosaurs were in contemporary London. I decided what I wanted to do, and came up with a lovely idea of 'The Golden Age' with all these people behind it who just didn't fit in. There were lots of rather sad people always living in the past and who wanted to turn back the clock. I think they were totally wrong in their thinking but I liked the story – it is easily my favourite – because I felt that it was the way a lot of people feel, left out or left behind by things changing. But sometimes people with altruistic views can overlook the main issue – that was really the message behind that one. But remember what politics refers to: it refers to 'the relationships between groups of people'. It doesn't necessarily mean Left or Right, Labour or Conservative, it's the relationships of groups of people so really all *Doctor Who* stories are political. Even though the other people look like reptiles, they're still people. I'd say it's a very political show."

Malcolm Hulke died on July 6th 1979 after a short illness, not long after completing his adaptation for Target of *The War Games*. After the Letts/Dicks team went off to the BBC's Classic Serial productions, Mac never wrote for the series again, although he frequently expressed a desire to do so. His appreciation for the series and it s fans was almost as deep and enjoyable as their own towards him and he was a very keen follower of both the programme *and* fan activities, always willing to give interviews to fanzines and generally talk to people.

'You see I think in my stories the 'baddies' aren't really bad because they're doing what they think is right. I find it hard to imagine anyone as totally bad or totally inimical, and in fact, there's a great amount of . . er, well although I say it myself, philosophy and politics in my science fiction stories since science fiction, and *Doctor Who* in particular, is a great opportunity to get across a point of view. And the point of view that I have is that, let's say, a maggot that's just about to eat someone alive is not necessarily a bad maggot – that's the way he is, just maggoty!"

Most of the material withing this article has been culled from some interviews and I am very grateful to Gary Hopkins, Philip Ince and, as always, David J Howe for their help and encouragement in preparing it. I would also like to thank Terrance Dicks and Barry Letts for their time. ■

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DOCTOR WHO PHOTO OFFER 3

RESURRECTION OF THE DALEKS

63. Doctor, Tegan & Turlough in time-tunnel, holding on to TARDIS console
64. Davros threatened by two Daleks
65. Davros and two destroyed Daleks (!)
66. Dalek pushed from warehouse by Doctor
67. Davros (close-up)
68. Stien
69. Turlough and exploded Dalek
70. Doctor looking out of TARDIS by Tower Bridge (publicity shot)
71. Doctor & Tegan with two Daleks (publicity shot)
72. Doctor, Tegan & Turlough and two Daleks (publicity shot)

PLANET OF FIRE

73. Peri and Kamelion in TARDIS
74. Peri (portrait)
75. Doctor and Peri by TARDIS
76. Peri and Stepfather by sea
77. Doctor and Peri in Volcano room
78. Timanov

CAVES OF ANDROZANI

79. Morgus in boardroom
80. Timmin (portrait)
81. Timmin and Morgus in boardroom
82. Doctor and Peri in red robes awaiting execution
83. Doctor, Peri and Sharaz Jek
84. Sharaz Jek (close-up)
85. Peri and Doctor arguing with Sharaz Jek
86. Blindfolded Doctor in spaceship
87. Timmin with feet on desk
88. Doctor and Peri (portrait)

TWIN DILEMMA

89. Mestor at his control console
90. Commander Fabian
91. Mestor & Sylvest
92. Hugo with gun leaning over TARDIS console

93. Sea-Devil (portrait) (*The Sea-Devils*)
94. Boc (*The Daemons*)
95. Azal (*The Daemons*)
96. Jo Grant in Doctor's Laboratory (*Terror of the Autons*)
97. The Doctor and Jo in TARDIS (*The Time Monster*)
98. Mike Yates and Doctor (*Invasion of the Dinosaurs*)
99. Mutant (*The Mutants*)
100. Doctor and Tegan in TARDIS/cave (*Frontios*)

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Continued from page 10

ALMOST PIPPED AT THE POST! THEY'VE FOUND ME AGAIN! THEY'RE CLOSING IN!

GARE DU NORD! I WON'T LET THEM! THEY'VE BROKEN MY HEART, BUT THEY'RE NOT HAVING MY SOUL!

I'LL FIGHT THEM TO THE LAST MAN! SAPRISTI! I *AM* THE LAST MAN!

DEFENDER OF THE FAITH AM I! KEEPER OF THE FLAME! THE LIGHT AT THE EDGE OF THE WORLD!

THEY WON'T TAKE IT FROM ME! SUR LE PONT! *I WILL PREVAIL!*

VOORP VOORP

ARE WE GOING OUTSIDE, DOC?

NO. WAIT UP... I'VE PICKED SOMETHING UP ON THE SENSORS. SOMETHING VERY ODD.

IN FACT, THERE'S A WHOLE ***WEALTH*** OF INFORMATION COMING THROUGH. THIS LIGHT-HOUSE HAS ALL THE ENERGY OUTPUT OF A SMALL ***FACTORY***.

BUT THERE'S ONE THING STANDING OUT...

AN ***IMPULSE*** OF SOME KIND... A SIGNAL BEING PULSED AT THE SAME RATE AS THE LIGHTHOUSE BEAM ROTATES...

BUT I CAN'T MAKE OUT WHAT ***KIND*** OF SIGNAL IT IS.

IT'S VERY WIDE... AND VERY POWERFUL... AND VERY REGULAR.

AND I DON'T THINK IT'S BEING DIRECTED AT ***SHIPS***... AT LEAST...

NOT THE KIND OF SHIPS THAT SAIL ON THE SEA...

FROBISHER?

FROBISHER! DRAT HIM!

I ***SPECIFICALLY TOLD*** HIM NOT TO GO OUTSIDE!

THERE'S MORE TO THIS PLACE THAN MEETS THE EYE... BUT I SUPPOSE A ***PENGUIN*** MIGHT HAVE DIFFICULTY APPRECIATING THE FACT.

BOX

SO THAT'S IT! HE'S GONE FOR A QUICK DIP!

STRANGE... VERY STRANGE. A *LIGHT* IN THE WATER...

...IT'S MOVING... WHAT ON EARTH? PHOSPHORESCENCE PERHAPS? OR AN ANGLER FISH? OR A...

HI'YA, DOC!

AAAAAAGH!

YOU...YOU... HALF-WITTED, HALF-PINT TUB OF BLUBBER...WAIT 'TIL I GET MY...

NNYYEEERRR... WHAT'S UP, DOC? HA! GET IT?

SORRY I FRIGHTENED YOU, DOC. HERE... *GLERB*... HAVE A FISH!

WHAT WAS THAT? DID YOU HEAR THAT?

THERE'S SOMETHING UP THERE... I HEARD IT MOVING...

OH, MY WORD!

OH, BY THE WAY, DOC. I THINK I OUGHT TO LET YOU KNOW THERE'S A CRAFT UNDER THE WATER...

I THINK IT'S A *SPACE-CRAFT OF SOME KIND!*

TO BE CONTINUED.

matrix

data bank

HISTORIC MEETINGS

Christopher Jackson of Retford asks an old chestnut here, all about the Doctor's frequent references to people he has met from Earth's history like Lord Nelson and Leonardo da Vinci. He wonders whether such meetings occurred before *An Unearthly Child* or during the times between one story and another. I think the answer is a fair mixture of both.

AUTHOR, AUTHOR

Daren Pye of Burnley is confused by a credit in the Mark Harris *Technical Manual* which states that the Jagaroth Ship from *City of Death* was created by David Fisher (of *Stones of Blood* fame to name but one). Daren thought Douglas Adams wrote *City of Death* and therefore created Scaroth and his folk. Well, this is tricky, but in an interview Graham Williams, then the show's producer, explained that whilst the story shown on TV was indeed by Douglas Adams, with more than a little help from Williams himself, the original scenario of the story was in fact David Fisher's. Fisher submitted a script set in 1925 in the South of France about an alien, scaroth of the Jagaroth, who fixes gambling tables to enable him to finance his time experiments so that he can rejoin his "lost" other selves. The story was then called *The Gamble With Time* but as that didn't work out, Adams and Williams took the idea and reworked it themselves and *City of Death* was the result. Therefore the actual creation of the Jagaroth, their ship etc was indeed by the talented Mr Fisher. Simple, huh?!

DALEK DEFEATS

Glenn Burt from Rotherham is surprised by an omission in *Genesis of the Daleks*. In that story says Glenn, "the fourth Doctor is tortured by Davros to tell him the reason for every Dalek defeat and thus make them invincible. The Doctor then started from *The Dalek Invasion of Earth* through to *Death to the Daleks*. But what he failed to mention was their original battle in *The Daleks* during his first incarnation. Why?" Well, Glenn, as far as I can recall, we don't actually see the Doctor talking non-stop about the defeats, but instead you just hear snatches of conversation about Dalek defeats, including some not seen on television, so presumably he *did* mention it but not whilst we were listening.

FIVE DOCTORS QUERIED

We're back (again) to *The Five Doctors* now. Firstly, Alex Hunter of Horsham asks how in the anniversary story they got the First Doctor present when they couldn't in *The Three Doctors*. Simply, Alex, because in *The Three Doctors* the Time Lords were suffering a power drain and there wasn't sufficient energy to reach him properly. Derek Reynolds of Warwick has noted my point about the last appearance of Bessie in *Robot* but is confused because in *The Five Doctors* the third Doctor seemed to leave her/it on Gallifrey. I think the solution here is that Rassioln returned her along with Sarah and the Third Doctor to their rightful places in time and space. Finally on the anniversary tale (the most queried story of all time I think) reader Matthew Carter asks the sort of question that makes me wish I could hide on Venus or somewhere and escape all this. "In *The Five Doctors,* the first Doctor is in the TARDIS and asks which regeneration Davison is. The latter replies "fourth" and the first exclaims 'So there are five of me now'. How did he know Davison was the newest?" Good, I like that, Mr Carter. That question shows that people watch the programme and care about it enough to ask such things. I applaud your powers of observation, it proves you have acute hearing and eyesight. This waffle proves I haven't the foggiest idea what the answer is and that I'm quickly moving onto the next question – which I *can* answer.

MUSIC MUSE

David Tanner of Swindon who wonders why none of Paddy Kingsland's excellent music is featured on the BBC Record *Doctor Who – The Music*. The reason for this is contractual as Paddy is a freelance composer, not BBC Staff like Roger Limb, Peter Howell et al.

COLOURFUL QUESTION

"I'm confused" starts our next letter. Our writer, who signs himself simply Eric, is confused because he had heard that the first colour episode of *Doctor Who* was at around the time of *Web of Fear* (1968) but in issue 84 of this magazine we said it was *Spearhead From Space* (1970). "Which is right?" asks Eric. He also wonders if *Celestial Toymaker* was made in colour as one of our centre-spread posters showed the character in full technicolour glory. Well, Eric, *Spearhead From Space* was the first story to be shown in colour. However, during the late '60s many test runs were made with colour so although not transmitted as such, maybe they were shot in colour. As an aside, it is worth mentioning that actor Giles Block, who was Teel in *The Dominators,* recalled in an interview that he and the other actors who played Dulcians were covered in gold spray. Whether this was just an effect to give them a glistening skin or because it was shot in colour as one of these tests is anyone's guess. The poster of the Toymaker was in colour because although the series was shown in black and white colour photographs are always taken of these shows on the set.

REVERSE THE PHRASEOLOGY

Barry Piggott says "I seem to remember on *The Lively Arts* documentary back in 1977 a Pertwee clip showing the Doctor facing someone and as Pertwee spoke his words came out backwards. the stranger laughed claiming that he was so powerful he could alter the Doctor's words before he spoke them. Could you please tell me from which story this scene originators?" Glad to be of service, sir. 'It's *The Time Monster* as the Doctor and Jo are in the TARDIS *inside* the Master's TARDIS, and the Master is picking up the Doctor's thoughts from the TARDIS' telepathic circuits and feeding them back so his words are reversed. And I hope W.H. Allen won't chastise me if I reveal that before too long a novelisation of that story could well be on the shelves.

RANDOM QUESTION

Finally Paul Radczyk who resides in Manchester asks what happened to the Randomiser that Tom Baker's Doctor attached to the TARDIS at the climax to *The Armageddon Factor* to stop the Black Guardian chasing him. A season later, Paul, Baker's Doctor removed it from the TARDIS and used it in the Tachyon Generator on Argolis to wreck Pangol's duplicates. And there it stayed, presumably allowing the Black Guardian to seek his revenge as he later did

Until next month . . .

ON TARGET

THE DOCTOR stopped Bessie at the crest of a hill, got out his map and began to study it. He said, "You're sure this is Wenley Moor?"

"Positive." Liz had navigated their journey all the way from UNIT in London. Now the Doctor seemed to prefer to take over. She pointed to the ridge. "I think it must be over there."

The Doctor produced a compass, took a reading. "We have to be sure" he said.

"I got you all the way through the London traffic," Liz said, "up the M1 and off at the right exit"

"You did very well" he said, not really listening. He made a calculation on the edge of the map. "It must be," he said, making his calculation, "in a perfectly straight line – there!" He pointed, straight at the ridge.

"That's what I said"

"Did you?" He put the map away and started the engine again. They shot forward. "I rather like map reading".

Liz said nothing. They roared along, not speaking until the road went along at the foot of the rising ridge of land. In a very determined way Liz said: "It's that track over there" She pointed to a gravel road that led up the hill from the main road. The Doctor slowed down, reaching for the map again. "Well, better safe than sorry"

"Over there!" she screamed. "That rough track. I've studied the route thoroughly."

The Doctor stopped the car, then turned gently to Liz. "Do I irritate you?"

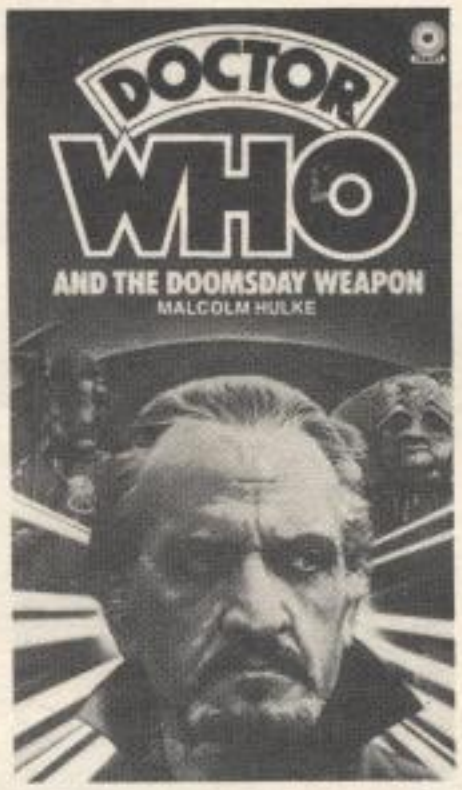
"No, Doctor," Liz said "You are the most thoughtful and considerate I scientist I have ever worked with!"

He beamed, taking her quite seriously. "How very kind of you. I hope that our association together will be a long and happy one."

Liz closed her eyes to stop herself from screaming again. "Yes, Doctor, let's hope it is."

It is passages like the above that make the Target novelisations by Malcolm Hulke so popular – his ability to develop his characters and give the reader such a clear insight into the character's mind, show what they are thinking and doing and make you either like them or loathe them. In *The Doomsday Weapon* Hulke spends three whole pages – which is quite a lot in an action book – giving the reader a background to Captain Dent and how IMC works, ending with the wonderful: *He felt happy and secure that he was an IMC man, with an IMC wife, IMC children, with a beautiful four room IMC home. His present and his future were as secure as IMC, and IMC would go on forever.* As it turns out, Dent's future is neither secure and presumably when he returns to Earth IMC won't lift a finger to help him. In constructing such an ironic and cynical approach to Dent's life and character, you come away from just those three pages feeling that you know Dent – in fact, you've known him for years as opposed to a few hundred words worth of book. Mac had an amazing ability to get his readers to care about his people – whether good or bad – simply by letting the reader see into their minds. In *The Cave Monsters* Liz Shaw seems positively hateful towards the Doctor – he is rude, arrogant and unhelpful and likewise she feels frustrated and rather embittered towards him, not only as they drive to Wenley Moor but at the very start of the book as she delivers the Brigadier's summons to him:

"Tell him that I do not report myself



anywhere. Particularly not forthwith!" The Doctor slid himself back under the car. Liz looked down at his long legs and felt like kicking one. Instead she said, "It's just his way of putting things."

Hulke's way of having a character think one thing about someone and then say a complete opposite is a trait that runs through most of his books – and in just one paragraph it can tell the reader not only what both characters are like as people, but what they feel, or in this case, don't feel towards each other.

Whitaker picked over the electronic equipment that filled the suitcase. "I don't know yet. If I need anything more, you'll have to provide it."

"It isn't easy getting this stuff for you. Everytime I go out on the streets I risk being shot as a looter."

Professor Whitaker stepped back from the open suitcase. "If you're going to make a big thing of it, let's forget the entire project!"

Butler would very much have liked to batter Professor Whitaker's head to pulp. He smiled and said, "You will have your little joke, Professor. Don't take me seriously."

But Whitaker was sulking. "I know when I'm not welcome. If it's such a problem to provide me with the equipment that's vital for Operation Golden Age, you only have to say."

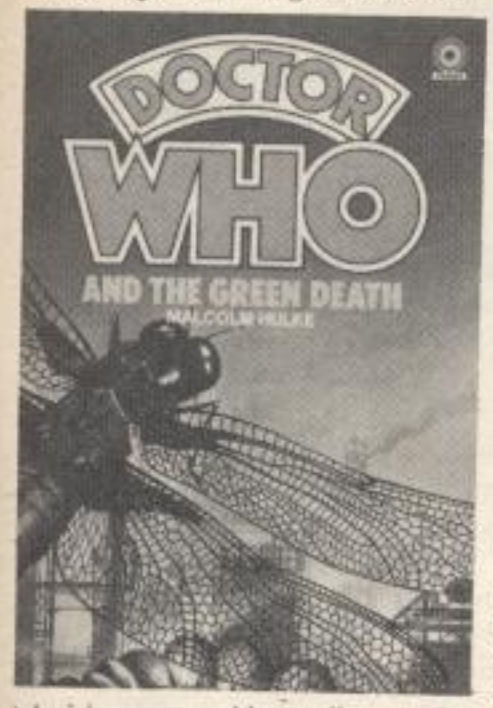
"I'm very sorry for what I just said, Professor. Will you be kind enough to accept my sincere and most abject apologies?"

Professor Whitaker regarded him for half a minute. Then the flicker of a smile. "You really are sorry?"

"Yes," said Butler, wishing he could drive his fist into Whitaker's pale face and break all his teeth. "I really am terribly sorry. Obviously you must have all the equipment that you need for the great experiment which only you can carry out."

The fact that Whitaker is a conceited and very vain person is obvious, and what the above shows is not only Butler's intense hatred for the man but also a real desire to see the project through, whatever the depths of crawling he goes to to get it done. One thing it is any writer's job to do in a book is to give characters background – as I've said, he does that with no problem – but also a motivation. There is no indication in the TV version of *Invasion of the Dinosaurs* of why Butler is a baddy (his character in the book is a great deal stronger) but here he is given a brief moment of pathos that at least gives him a history: towards the end of the book, Sarah suggests, rather unkindly, that Butler could almost be good-looking if it wasn't for the jagged scar down his face, suggesting that he must like it because it makes him look tough. She asks if he got it fighting and he says that in fact he was a London Firefighter and in rescuing a little girl from a blazing house he fell thirty feet through a plate glass window. In an instant the author has given us an insight into Butler and whilst you can't condone his actions with Operation Golden Age, it is possible to feel a slight sympathy with him.

Of course the scar wasn't purely a device to give humane lines to Butler – on TV Martin Jarvis's famous features were not marked at all. Malcolm Hulke explains: "There are technical differences between writing for television and writing a book and there are many occasions where you have to make alterations, for example in television you can see, in a book you can't. So in *Invasion of the Dinosaurs* on one occasion (Butler) had to plant a bomb or something in an underground. Now on



television you could actually see who was doing it but in the book (and remember that chapters are written from what we call the point of view of an angle character) that part of the book was being viewed through the eyes of the Doctor who could just see someone was doing this. Now I couldn't say in that chapter *Butler came along...* because the Doctor wouldn't know what his name was so I gave him a very bad, livid scar down his cheek, so I could say *The Doctor could see a man with a livid scar*, etc, etc, and the reader immediately thinks 'My God! That's Butler. We know Butler!' You see because we've already made the scar thing and that's one of the technical points you have to consider in making adaptations from one medium to another."

Another book where Mac Hulke does something rather unusual is his adaptation of Robert Sloman's *The Green Death*. The only time Mac didn't write up one his stories: originally asked to write it by Target, Barry Letts didn't have the time and suggested to Terrance Dicks – then Target's main link with the *Doctor Who* world – that Mac ought to write it up as the subject matter was of the sort he liked. Both Letts and Hulke have a deep sense of morality and the motivation behind Sloman's TV script (which was Letts' idea in the first place) appealed greatly to Mac. In this there is, of course, his usual development of characters after they've only been on the page for a few lines – viz his descriptions of Hinks reading American comic books: *He preferred pictures to words because he could not read very fast. He was just about to turn the page that carried the first picture of the torture sequence when an alarm buzzer started to bleep-...Still, the comic would be there when he got back and he hadn't yet got to the pictures of people being beaten and burned, so he had something to look forward to.* And then there's the maggot, a "character" to which Mac devotes a fair amount of pages developing, giving it a motivation, feelings and needs that never could possibly be realised on the television show: "In the books I think you can emphasize that sort of thing, make the position clearer whereas in TV there's a problem with what I'd call "chatty monsters". You see, if yo've got to bring out people's characters they've got to talk and it does become a bit quaint if a couple of Silurians start swapping childhood reminiscences about their school days. Whereas in the book you can go into people's minds without ever saying a wood – therefore it's easier to get across characterisation in a book especially with a human being, but it's a darn sight easier if you're dealing with a monster or a maggot or a dog. After all in a book you can go into the mind of what a dog is thinking whereas you can't really do that on television. All you can do on TV is show that it is a yappy dog or a docile dog or a friendly dog (that's if you can cast a dog that's going to do all these things!) but you can't really go into its mind, but in a book there's no limit to what you can do." Mac is also very meticulous with his books – he compiles a chart or graph as he goes along marking in all the climaxes and then the calm patches to the very page, comparing with the TV original, even writing which days he would write which chapters (he wrote *The Sea Devils* between 3rd and 12th of January 1974 at an approximate rate of fifteen pagers per day).

His attention to detail can also help to get across an important scene – whereas in many books the shooting of the Chief Sea Devil would probably have read something like *Petty Officer Myers entered the storeroom and shot the Chief Sea Devil dead* Mac, not afraid to use his word count to the maximum explains that the last sentence the Sea Devil speaks ends rather abruptly because *a bullet from a .44 service rifle travelling at three times the speed of sound, and fired by one Petty Officer Myers had just entered and destroyed its brain. The Chief Sea Devil fell backwards, dead before its huge body hit the floor. Petty Officer Myers stood in the doorway and lowered his rifle. "Is one of you gentlemen the Doctor?"*

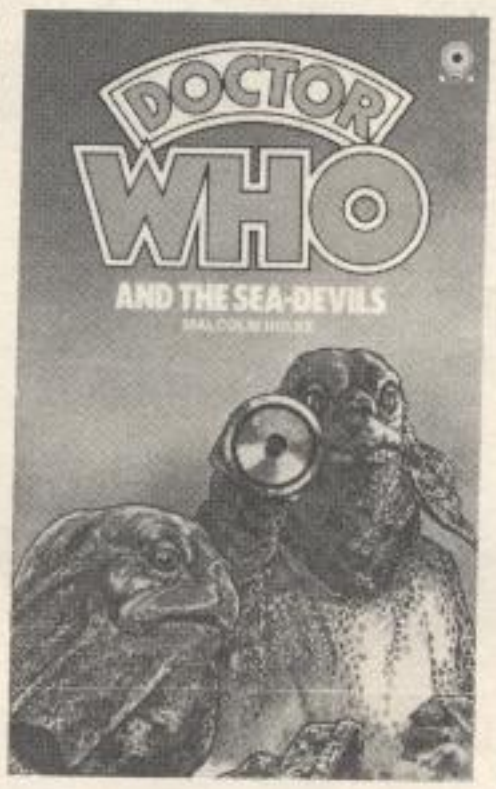
"I am," said the Doctor, "What's happened?"

"All these creepy crawlie things had some sort of fit," said the petty officer.

Malcolm Hulke certainly had no qualms about changing things in his books – whilst *The Cave Monsters* bears only a basic resemblance to *Doctor Who and The Silurians*, *The Doomsday Weapon* keeps fairly close to its *Colony In Space* original except in the beginning. When these early books were written it wasn't expected that a whole series would be made of them – thus, rather like David Whittaker had re-written *The Daleks* to introduce Ian and Barbara, so Mac rewrote Jo's introduction. In *The Doomsday Weapon* Miss Grant knows nothing of Autons, Mind Parasites, Axons or the Master – she is very new to UNIT, and very mistrustful of the Doctor – not realising he isn't exactly a human being: *At least Jo got her voice back. "How can it be bigger inside than out?"*

"The TARDIS is dimensionally transcendental," said the Doctor, busy with his work. Whatever he was doing, he seemed satisfied with his own work. He straightened up. "As of this moment," he said, "I think my exile on Earth may be over"

"Your exile on Earth?" Jo was seriously worried about this strange man's sanity.



"In *Frontier In Space* I had to link (the TV version) to the story going out immediately afterwards. Now there's a different story construction necessary for the book because I had no guarantee that the reader would promptly read the next book, so I had to change the end," so when at the end of *Frontier In Space* we see the Doctor try to attack the Master and get shot, he is led by Jo into the TARDIS and calls on the Time Lords before collapsing into a coma. In *The Space War* Mac has the Master accepting defeat and allowing the Doctor to go chasing after the Daleks in his own time. *"Well," said the Master, "you only have to squeeze the trigger"*

"You know that I couldn't kill you," said the Doctor. "Perhaps I should take you prisoner and return you to serve your prison sentence on Earth. But there's something more important for me to do at the moment."

"What's that?"

"To go after the Daleks," The Doctor closed the door of the TARDIS, the Master watched as it dematerialised, then he went back to his table and started to collect his star charts and other papers. "Oh well," he said to himself, "there's always tomorrow."

In 1979 after a long gap Malcolm Hulke, at Terrance Dicks' suggestion, returned to Target to pen the novelisation of *The War Games* – condensing ten episodes into 143 pages – a task that was neither easy nor, as he was rather ill at the time, particularly fun. He seemed to recover from his illness and said of the book later "I was surprised how much more there was in part ten than I'd imagined, because there's a whole sequence where the Doctor tries to escape from the Time Lords, which he almost gets away with. Then when he is captured and put on trial there's an adjournment or something and he tries to escape again. So there was quite a lot in part ten, I was quite surprised. I thought 'Good gracious, did we write all this?'. *The War Games* was published shortly after Mac's tragic death in July 1979, not his best book by any means, and, sadly, not a fitting tribute to a man who both as script writer and novelist gave a great deal to *Doctor Who* and is sadly missed. At the time of his death he was intending to novelise *The Faceless Ones* and perhaps *The Ambassadors of Death* might have followed, but whatever he didn't manage to do the fact is that he *did* write some of the most original, entertaining and successful books in the entire range.

DEDICATED TO THE MEMORY OF MALCOLM "MAC" HULKE.

THE TWIN DILEMMA

REVIEW BY GARY RUSSELL

THE POWER OF THE DALEKS, Spearhead From Space, Robot, Castrovalva and now *The Twin Dilemma*, five of the most important stories in the history of *Doctor Who* – each introducing to the public a new version of the Doctor. In the Dalek story producer Innes Lloyd chose to cover the change by bringing back "everyone's favourite meanies" and giving them *Radio Times* coverage.

When Jon Pertwee assumed the role producer Derrick Sherwin hid the drastic change under a horror story – the public would be so aghast at seeing shop window dummies coming to life that the new Doctor was almost secondary to the plot.

When Tom Baker arrived Barry Letts opted to bury the alteration with a typical UNIT story.

In *Castrovalva* current producer John Nathan-Turner devoted a whole four part story to the regeneration, a regeneration gone wrong.

The Twin Dilemma was in many ways similar to the character of the new Doctor, a fair mixture of all that had gone before. The first episode had the immediate effects of the change, a majority of the twenty-five minutes based in the TARDIS itself, then the second episode concentrated more on the story proper. The third episode was nearly all story and then the final episode rushed everything into an action-packed climax and by the very end the sixth Doctor seemed settled in and Peri – and the viewers – had accepted him.

In many ways, *The Twin Dilemma* was a throwback to the mid-Tom Baker years, when Graham Williams first took on the mantle of producer. The structure of the episodes was very obvious with its setting up in the first, investigate in the second, run around (and achieve relatively little) in the third and then cram all the explanations into the last ten minutes of episode four, kill off the baddies (and the obligatory good guy) and go home happy. *The Twin Dilemma's* low placing in this year's Season Survey is probably due to this more than anything else – the story was too typical of a style that was once scorned as tedious and predictable, it contained gruesome monsters, a misguided goodie, a couple of innocents caught up in the plot and the young male "hero". The plot devices of *The Pirate Planet* or *Underworld* with the atmosphere of *The Horns of Nimon*.

As a story, *The Twin Dilemma* plodded on at a necessary simplistic rate – trying not to divert the viewer's attention from the new Doctor but still acting as a good back-up to get the TARDIS crew occupied, and was not displeasing, explaining how a giant, and rather squashy, slug wants to move a couple of planets out of their orbits and move them nearer a sun, and so with the help of a redundant, retired Time Lord who used to be in charge of Jaconda and a couple of Earthly twins called Womulus and Wemus (sic) whose mathematical skills are admired but never used, sets out to do his dirty work.

A Twin Dilemma *for Colin Baker as the Doctor?* Opposite: *Two portraits of Kevin McNally as Lt Hugo Land, and a couple of Jacondans.*

Enter a newly regenerated Doctor complete with "yuk" costume and a mistrusting Peri in an equally yuk costume, teaming up with a battered Lt Hugo Land in the yukkiest costume of the lot and things start moving. Colin Baker's first 90 minutes of playing the Doctor were nothing short of splendid – deliberately over the top at times (presumably that will have gone next year when he has settled in completely), ranting and raving his quotes from Longfellow and Shakespeare and throttling Peri as and when the moment seemed appropriate. His looks of hurt or disgust as Peri discussed his predecessor, his new costume and his morals were a joy to watch and his whole appearance seemed to reek of a determination to be good and enjoyable. With Colin Baker it looks as if the next few years are going to be some of the best the programme has seen, and that can only be a good omen for the continued success of the show. All it needs is a move back to Saturdays . . .

On the guest star front, Kevin McNally and Maurice Denham were both mildly disappointing – neither seemed keen to put a great deal of effort into what they did – whether this was because the script didn't allow room for much development or whether they simply did not want to take the emphasis away from the Doctor, but whatever the reasons, it seems a shame as the actual storyline sadly was not strong enough to allow for any slackness. Edwin Richfield did his best under the obviously restrictive costume of Mestor – in fact the Gastropods weren't the best monsters of the season by a long way, looking halfway between a cheap Tractator from *Frontios* and a fat Menoptera from *The Web Planet* all those years ago.

The Jacondans, however, were superb, and well deserve a second go – especially if led by the squirming Chancellor played so wonderfully by Seymour Green. Overall, as an end to the 21st season *Doctor Who*, and as an introduction to the Colin Baker era of the series, *The Twin Dilemma* was lacking that one ingredient that put almost every other story this season above it – flair, style and novelty. Colin Baker carried it magnificently enough to make it worth watching but in years to come Anthony Steven's actual story is unlikely to be remembered as a classic – or particularly good – adventure.

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